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The Musical World AND NEW YORK MUSICAL TIMES.

"Music is the Art of the Prophets; [illegible] — Martin Luther

[illegible]

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EDITOR AND PROPRIETOR.

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Revere House, Boston, Dec. 5, 1853

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THE MUSICAL WORLD & TIMES.

RICHARD STORRS WILLIS, Editor and Proprietor.

NEW YORK, SATURDAY, JANUARY 7, 1854.

VOLUME VIII. Number 1.

Generalities

—NOTICE.—

Letters on business should be superscribed "Publisher of the Musical World, 257 Broadway, New York." Personal and editorial letters should be addressed, "R. Storrs Willis, Musical World Office, 257 Broadway, N. Y."

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—ANSWERS TO CORRESPONDENTS.—

[Questions compiled to be answered briefly.]

G. L. D. *Sandusky City.*—We cannot enlighten you on the subject of the statue.

W. W. *Brooklyn, Conn.*—There is nothing in musical theory forbidding a perfect fifth after a diminished fifth. This is the view in the example you quote, from Spohr. A succession of two *perfect* fifths, is prohibited. In the present instance in bars 3 sharp and 4 natural (a diminished fifth) followed by 8 natural and 8 natural (a perfect fifth)—nothing wrong in this.—The tune (a pretty one) is not easy [illegible]. The [illegible] leaf a very much [illegible] the music [illegible] some idea how we could make use of [illegible] the advantage of our readers but could devise no means, having no type corresponding to such hieroglyphs. The leaf however is quite safe, and shall be returned to our obliging friend, if he will let us know where. We hope W. W. will excuse our negligence in not referring to it sooner.

To Beginner.—Not so much depends on the number of hours as the way you practice. Mendelssohn used to say three hours were enough, but he meant intense hours—with the mind intently fixed on the labor. Eight drowsy hours of piano practice will not avail so much as [illegible]. [illegible] the fingers and brain. Three hours we think enough for the piano.

A. H. *Detroit.*—Most of our music dealers would be able to furnish you some portraits of musicians, from which you might make quite a collection. See Schuberth's [illegible] advertisement for portraits of Jenny Lind and Madame Sontag.

A. G. *Philadelphia.*—"With which of the parties advertising pianos in your city do you think it safest to make a small investment?"—Undoubtedly safe with any of them; but as to whose piano will pay best, as a prize you should form your own opinion.

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—A NOTE FROM AMATEUR.—

With regard to your excellent short article (on musical notation)—a change in the name of the thing is only laughing [illegible] those who only understand the violin [illegible] the ghost [illegible] forward [illegible] and [illegible] ground, themselves to such as they will play as though they had the violin in hand and violin music before them, the same copy being practically an transposed. No amateur violin player unacquainted with the violin clef, an instrument would attempt to play from any other copy; in fact that would be utterly impracticable for such.

Respectfully, An Amateur.

—EUROPE EXTRAORDINARY.—

A delicious pail of remarkable pine pickles was mysteriously received at this office just before the holidays by the undersigned, thankful subscriber. Next to the rush of new subscribers, and the renewal of old ones, this was the most gratifying circumstance of the season. As an additional zest to the present the recipient is much inclined to attribute it to a certain lady friend of his acquaintance. Was it not so? R. S. W.

—CITY SOIREE.—

A most attractive Musical Soiree, by the charming young ladies, (Miss [illegible] of South Carolina and Miss [illegible] from New York,) is to come off at the private residence of Mrs. [illegible] on Wednesday evening next, the 11th of January. Signor [illegible] and Mr. [illegible] will there assist their pupils. For this new and attractive style of private concert, programmes and tickets can be procured of Scharfenberg & Luis, and Hall & Son's Broadway.

SONG

TO THE [illegible] BREEZE.

Balmy breeze! thou bids linger
Tell [illegible] what I told to thee!
Go, where sleeps my love and whisper
There's a sigh—*but not from me.*

Though thou wave [illegible] sweet a sy stealing
To his feet where I [illegible] be,
Tell him, like a dream's revealing
There's a tear—*but not from me.*

Translated by R. S. Willis.

Leipsic, Oct. 1, 1850.

Washington vs Jullien!

A friend of ours has put into our hand the very spunky communication appended hereto. It relates to a subject which we had ourselves intended to broach but in which he has anticipated us. We do not know that in our own way of doing things we should have spent so much very excellent ammunition upon such a theme. We have been more surprised at the weakness and shabbiness of the circumstance detailed than we have had our patriotism stirred by any supposed insult to the American nation. M. Jullien is not in a position to insult the American people. Wanting that, then he would be very much surprised to be told that he were in such a position. But—the circumstances of the case run thus. We will give them briefly, somewhat [illegible] in order to present the bare facts previous to the comments appended.

M. Jullien has been very obliging in giving young composers (among others Americans) an opportunity of having their compositions performed by his orchestra, the solo players of which are better than any in the world, the mass of which are [illegible] than our Philharmonic. M. Jullien deserves credit for this whether viewed as a matter of policy or artistic courtesy. Now on a certain fine day there comes along a worthy German composer, M. Knaebel, proffering to M. Jullien a composition for performance, entitled "The Fray on Bunker Hill," poetry by an American poetess, Mrs. [illegible] and music by M. Knaebel. M. Jullien is not averse to performing the music but flatly refuses to perform it under that title. It being in his estimation an insidious and obnoxious poem to the British people from whom he has received manifold favors, from whom he expects to receive manifold more, and under the auspices of a company of whom his present American enterprise is conducted. The title is not changed—consequently the composition is not performed.

Once more. Mr. Emilius Girac, a musical veteran connected with this journal, a graduate of the Paris Conservatory and pupil of Cherubini and Reicha, still more than all this a thorough bred and able musician, composed a little symphony all lit with a Frenchman's republican enthusiasm, he founded it on the career of our Washington, and entitled The Washington Symphony. The first movement represents a rural scene, portraying the youth of the young Hero in the country, and the military element is gradually introduced until "Hail Columbia" finally tops the climax of his triumphant career, and closes the symphony. Again M. Jullien does not object to the music but resolutely resists the title and the closing "Hail Columbia," the former smelling of gunpowder not spent in the service of the Queen, and the latter being part of the innocent thunder already used in a dance quadrille, but not to such a rebel connection as a "Washington Symphony." The symphony however is performed, but only in part, and in a most mutilated condition. First, the title has the sting taken out of it, and for The Washington Symphony is substituted The Life of a Hero (a very vague and milk and water substitution). Secondly, "Hail Columbia" is quashed at the end of the performance, thus destroying the climax and rendering the portion which was intended to be an *apotheosis* to Washington, an apotheosis to—nobody. In short, a fine musical statue of Washington is first deprived of its name, then the head of the statue is cut off, and it is presented to the public.

Now we have no idea that the eye of the British lion is intently fixed on M. Jullien closely watching his career in this country. We do not suppose that a fiddle has drawn to the musical American patriotism would convulse the British empire, cause a change of ministry—or even disaffect the English minds of M. Jullien's English employers and put him in disgrace. And yet one might suppose all this from the circumstances. We beg M. Jullien to remember that he is in a musical—not a national position. That the art in which he is so assiduously engaged is not in the least a cabinet matter; that the English government can [illegible] yet still bear a reference to Bunker Hill and the memory of George Washington, nay, that it might very likely serenely and encouragingly smile upon any such little exhibition of national feeling on our part, that, in every view, the present very silly movement of his is as silly as it is out of keeping with his usually liberal and sensible course in this country.

[illegible]

That we should ever be called upon, directly or indirectly, to defend the position of him who was always so thoroughly able to defend himself is not more strange than true. We had just glanced at Mrs. Kirkland's sketch in last month's [illegible], on the early history of Washington, and were indulging in a train of thought; ready and eminently patriotic; we had gone into that beautiful rooms of the garden, where the noble boy declared the truth which cost him then his after triumphs always alive with immortality; we had rejoiced in those Olympian foresight and prudence which eventually placed him in chief command of his country's destinies; we had followed him down the hills of life, until completely a foot upon the turbulent waves, caught him the Almighty arm would save; we had lived over as if had been our own experience, the days of 1776; re-primed was our ancient musket, and deeply cocked was the same; we had left our harvest to it, like our grandfather of old, and taken our stand at Bunker Hill; bullets heedless profusion, some whistling by holy men who lifted up their hands to bless the cause for which we fought; and then in succeeding days we looked upon the plains of Saratoga, marked with its decisive fate; and later on one where the fires of Yorktown literally burst into British hearts the heaven-born and human-guarded right that we are to [illegible]. And, this day this very hour we love to ponder on the name and fame of George Washington's [illegible] of the free and oppressed of mankind everywhere may [illegible] that name and hope! Yea, even Czars and Monarchs themselves are proud to mention that name with respect though they may not love the country which he defended.

How "there is but one step from the sublime to the ridiculous." That we should be obliged to mention the sacred name of Washington in juxtaposition with that of Jullien cannot us, believe us, does cause profound regret. But bear with us. "Unconsidered trifles" often involve the welfare of a principle, and for a high and holy principle we are willing to "make it meridian"—Not long since, it was our fate, to be a martyr, with eight others, in a cause of similar import. The readers of the *Musical World & Times* will doubtless remember that, soon after M. Jullien's arrival here, he agreed to perform a piece written for brass instruments and eight male voices, and composed by a worthy German musician, H. Kunkel,—That composition, the words by no less a person than Mrs. Sigourney, was rejected simply because it was named "The Prayer on Bunker Hill." We have, at the time, with M. Jullien's "public appeal to an orchestra of 140 paid musicians to sustain him," because he was "once working on a salary paid to him by Englishmen," [illegible] we afterwards declared his act to be an insult to us musically and nationally. We are still of that opinion, and that it is unjust for him to appear before an American audience till he performs that piece of music according to his original promise.

But M. Jullien delights in repeating these insults; and the suspicion seems to us, that he is positively courting notoriety by so doing. So far as we are concerned, he shall have the benefit of that notoriety. And, in this connection, we rather rejoice that the subject is nationally and triumphs stronger than ever that of "The prayer on Bunker Hill." The new hubbub is this: M. [illegible] a pupil of Cherubini and graduate of the French Conservatory of Music in Paris, presented M. Jullien with a symphony for full orchestra, which was rehearsed once by the band, and though but few of the legitimate effects of the composition were elicited at the first rehearsal, yet the conductor, M. Jullien, thought that no further trial of it would be more successful. So far so good. M. [illegible] full of the high regard which a citizen of France, and countryman of Lafayette, is proud to bear towards the name of Washington was imprudent enough to call his composition "The Washington Symphony." In addition to this, and further to produce a good effect upon an American audience, the composer had introduced "Hail Columbia" as a grand climax for the finale. In the estimation of M. Jullien, this tribute of one was not so great to "one who was born on a salary paid to him by Englishmen," but "Hail Columbia" of his and "Washington" for a name, were, both together, too big a pill for British stomachs to bear. The individual, therefore, who persisted [illegible] a band playing to American audiences, and with his band together are at present receiving from Americans that which mostly, if not entirely, gives them their present subsistence, refuses to let a beloved tribute, arises from the servitude of a position where salaries are paid to them by Englishmen" as to look coldly upon a musical composition bearing the name of Washington! [illegible] Pen of John Hancock! and so while we designate this piece of pusillanimous slavery by its proper name, let those proper-minded persons "entitled" leader of the band of them, imagine they will advance their good standing either with intelligent Englishmen or Americans, by such a course as this? If so, the sooner they rid themselves of such a misconception the better. Let the symphony be performed, and let its name be The Washington Symphony, or else let us banish that flag of ours on land, the Star Spangled Banner, which now stands burlesqued in the face of the orchestra, and put in its place for the especial benefit of unconcerned Americans, the Lion and the Unicorn.

* * *

The Painter Duhebret.

Among the pupils of Albert Durer in Nuremberg was one whom he had received out of charity, discerning in him traces of talent which he considered worth cultivation. This cultivation was not hopeless, under the eye of the master, even in one who had passed the age of forty, who was poor even to indigence, and who had hitherto contrived to gain a scanty subsistence by painting signs on the coarsest tapestry at that time much used in Germany. The name of this man, on whom fortune seemed to have wreaked her utmost spite, was Samuel Duhebret. He was short in stature, crooked, and ugly to a proverb, and withal had an imperfection in his speech that rendered his enunciation difficult, and at times unintelligible. He was in consequence the butt of his fellow pupils, and they were continually breaking jokes upon him, which he bore in patient silence. Still harder to endure were the galling taunts of Madame Durer, who occasionally visited the studio and always had something harsh to say about the pupil who brought her husband no recompense for his trouble. In short, poor Duhebret's existence was joyless enough, and it would have been a burden intolerable, with his crust of brown bread when he had it, of butter, and his lonely life abroad, but that he sometimes found himself able to escape from toil and hasten often into the country. There under the free sky, with the smiling landscape around him, with the sound of streams and the song of birds in his ears, the heart of the desolate artist would expand. He amused himself with sketching some of the beautiful country seats in the neighborhood of Nuremberg. In this pleasing occupation and with no one near to laugh and jeer at him, Samuel was no longer the same man. The abject and melancholy expression disappeared from his face, which lightened and glowed with the strange happiness he felt, as drooping plants revive and brighten in color under the influence of sunshine.

Choosing some quiet and sheltered spot, Duhebret was accustomed to pass many hours of the day seated on the turf with his portfolio on his lap. It was then that he produced those happy touches which gave himself confidence to undertake labors of more importance and energy to shrink from no toil or privation. When he returned to the city he carefully put aside the unfinished pieces, not daring even to show his best sketches; for he knew they would bring upon him a double portion of scorn and derision. He applied himself quietly to his daily tasks in the studio, and, while he improved in the mechanical part of his art, nourished conceptions that gave him a world of his own creation.

Every day as a general rule, Samuel came early to the studio of Durer and remained until evening. Then he retired to the comfortless cell in which he lodged, and worked in the silent hours of night to transfer to his canvas the dreams of beauty he had brought from the country. He submitted to incredible privations to obtain the means of procuring pencils, colors, &c.; nay so ardent was his longing, his progress without obstacle that he is said, by the historian of his life, to have been only withheld by stern principle from stealing those indispensable articles from his companions.

Thus passed three years, and during that time neither Albert Durer nor any of his pupils knew of the nocturnal labors of Duhebret. How the powers of his physical nature were sustained under the incessant tasking of their energies, it is impossible to imagine.

But nature at last gave way. The painter was seized with a fever which rapidly reduced the little strength that remained to him. No one came to see what had become of poor Samuel, though for a week he had not appeared at the studio. No one had the humanity to supply his wants, though he had not for many days tasted food, merely moistening his lips with water that stood in a stone pitcher by his bedside. As the fever abated, the wild dreams of delirium vanished and Samuel thought himself near his death. For the first time a bitterness entered his soul. He felt no desire to preserve the life which seemed so worthless to all the world. He must procure food, and adopted a desperate resolution.

Having risen from his miserable couch he took under his arm the last picture he had finished and went out, taking his way towards the shop of a vender of pictures. The piece was one on which he had bestowed great pains; but he resolved to sell it for whatever price was offered, if only enough to purchase a single meal.

As he dragged himself with difficulty along the street he passed a house in front of which a crowd was assembled. On inquiring the cause Duhebret learned that a great sale was to take place. Various works of art, collected during 20 years, by an amateur whose gallery was the admiration of all Nuremberg, were to be sold off; unfortunately the death of the owner having occurred.

Struck with the hope of here finding a market for his painting, Samuel pressed through the crowd to the salesman, and by dint of entreaties, and the feelings of compassion awakened by his wretched aspect, prevailed on him to allow the piece to be offered at auction. The price at which he estimated its worth, was three thalers. "Let it go," said the artist to himself; "the money will procure me bread for a week—then perhaps work can be found."

The picture was examined and criticised by many persons. The exhausted and anxious artist stood apart. At last it was set up for sale. The monotonous voice of the auctioneer repeated—"Three thalers—who will buy it? At three thalers!" There was no response.

The stricken Samuel groaned, and buried his face in his hands. It was his best work! The salesman called attention to its beauties. "Does it not seem," he said, "that the wind is really stirring the foliage of those trees, and that the leaves bend as they glitter in the sun? How pure and sparkling is the water! what life breathes in the animals that come to drink at that stream! and the Abbey of Nuremberg, with its long buildings and the village in the distance," &c.

"Twenty-five thalers," said a dry, weak voice, and the sound startled Duhebret from the stupor of despair. He raised himself on his feet he saw a [illegible] lips uttered the blessed words. It was the picture dealer to whom he had first thought of offering his work.

"Fifty thalers!" cried another sonorous voice. The speaker was a large man, dressed in black.

"A hundred!" responded the picture dealer evidently in a considerable vexation. His adversary was equally prompt.

"Two hundred thalers!"
"Three hundred!"
"Four hundred!"
"A thousand!"

There was silence among the spectators, and the crowd pressed eagerly around the opposing bidders, who, like two combatants, stood in the center.

The countenance of the picture-dealer showed he

Google

agitation in spite of his forced calmness. After a moment's hesitation he cried, "Two thousand thalers!"

"Ten thousand!" responded the tall man quickly, while his face glowed with anger.

"Twenty thousand!" The picture-dealer grew pale as death and clenched his hands violently. The tall man in increased excitement bid forty thousand. The look of triumph he cast upon his adversary was too much for the picture-dealer, and his eyes flashing rage, he bid fifty thousand.

How was it meanwhile with poor Samuel? He thought all that passed a dream, and strove to awaken himself, rubbing his eyes and pressing his hand to his forehead while the contest for his picture went on.

"One hundred thousand!" sounded a voice in accents of desperation.

"One hundred and twenty thousand! and the devil take that dog of a picture-dealer!"

The discomfitted bidder disappeared in the crowd, and the tall man who had proved victorious was bearing away the prize when a faint crushed emaciated squalid being presented himself before him. Taking him for a beggar the purchaser offered him a small piece of money.

"If it please you," faltered Samuel, "I am the painter of that picture."

The tall man was count Dunkelsbach, one of the richest noblemen in Germany. He tore out a leaf from his pocket-book, wrote on it a few lines and handed it to the artist.

"Here friend," he said, "is the order for the amount, which thou mayest receive at once. Adieu." And he passed on.

Samuel finally persuaded himself that all was not a dream. He became the owner of an estate and laid every plans for living at his ease and cultivating his favorite Art as a pastime — and an indigestion ended his days. The picture that had brought fortune to in singular a manner remained long in the possession of Count Dunkelsbach and is now in the collection of the King of Bavaria.

The Organist Frohberger.

Translated for Willis's Musical World, from the French of Halevy. Number 2.

In such a situation Frohberger had only to let his life glide away in that sweet retreat which brought him both leisure and those honors which an artist may require. By leisure I mean time for study, time for a pleasing work that no troublesome avocation can interrupt; such a work an hour is its joy for us and rest in itself. Some years of such good fortune were enough to weary Frohberger with it. He determined to leave Vienna, wishing to increase his reputation, and to make new countries acquainted with his talent and his capacities. At the period of this resolve, Emperor Ferdinand, to whom he was indebted for his renown and fortune, was dead. He breathed his last in 1657 and was succeeded by Leopold. Amid the disturbances and misfortunes of his reign Ferdinand remained faithful to music, which he cultivated successfully. He had composed some fragments which were published in part during his life, under the title of *Musica Concerts*; and he manifested to the last his devotion to music. When he felt that his end was near he summoned around him the artists of his chapel and left alone with them, he wished them to perform pieces of which he was particularly fond; these were sad and melancholy melodies. He breathed his last during this solemn concert—the good monarch expired with the dying sound of the last composition.

Frohberger left Vienna in 1662, provided with a leave of absence from Emperor Leopold, who favored him with the same support as his father. He put together all the money he had saved, converted it into gold ducats, and set out for England across France. He was twenty-five years of age, and in the full bloom of his reputation. He started full of hope, full of the desire of seeing the world and trying his fortune, as happy now to leave Vienna, as he had been ten years ago when he entered it with the Swedish Ambassador.

His longing for adventure was too soon fulfilled. The long wars which had laid waste Germany had left on the boundaries many a man without employment. Assailed, plundered by bandits, stripped even of his garments, he learned at his own cost, that it was rash to travel with golden ducats in one's pockets. Their usage did not fail him. A few ducats had escaped the thievish search of the ruffians. He procured a sailor dress in one of the neighboring cities, concealed within it the money left to him, and resolved, with these scanty means, to pursue a journey so joyfully commenced. Besides, he was anxious to reach London, where he would soon be able to make himself known and accumulate a new fortune. He reaches the sea shore; a fishing boat is there, about to sail for England. He requests them to be enlisted among the crew; he is young and strong; his request is accepted; he embarks and now he is a sailor! But alas! The sea is not more propitious than the land had been for him. Just about to land, in the sight of the long wished for shore, a furious storm arises and dashes against the coast the frail craft, which is wrecked upon the rocks. Frohberger does not hesitate; he jumps overboard, struggles through the waves desperately, and at last reaches the land; that land so longed for, where he means to seek fortune and glory. But in what a condition and under what bad auspices! In his desperate struggle with the furious sea, his last gold coins have been lost; he is left alone, in a foreign land, deprived of every supply of life. An only way is left for him to reach London, that is, to trust himself to public charity and beg. He was bold enough to do so, and begging his way he directed his course to an immense city where he arrived at length one evening, worn out and fatigued.

He wandered through the city, seeking after a shelter to spend the night, when he heard, from afar the majestic sounds of an organ. At those well-known strains he stops; his eyes are wet with tears; his breast heaves with sighs. It seems to him that he is no longer alone in the world. The crowd who fill the streets, which he treads for the first time are strange to him no longer! The men who pass by him are not unknown to him now! They are friends, brothers ready to shake hands with him! He goes on joyfully like a distracted man, towards this beloved harmony toward those chords which vibrate so closely to him—exhausted, panting he arrives opposite to Westminster and bursts into the temple.

(To be continued.)

All about Russia.

—Concerts in Russia.

Already I have already described the various public amusements of St. Petersburg I now return to the subject to supply ampler details of one of the most prominent and popular amongst them, namely, concerts. During the greater part of the year these are completely tabooed. Throughout the whole winter concerts are things almost unheard of until Lent arrives. During the seven weeks that these reign, continues—a reign which is the state in proportion to its brevity. The Petersburgers so gorge themselves at the musical banquet, that they are sick of concerts for the rest of the year. When Lent comes, the theatres are closed, dancing music is forbidden, and concerts have undisputed possession of the field. There are often half-a-dozen in a day. They begin at noon and last till an advanced hour of the night. Everybody goes to them during the day and often to two or three in one day. In spite of their seeming excess, they are always more or less well attended. This is partly accounted for by the circumstance that during the season in question, a perfect army of virtuosi from all parts of Europe throng to the Russian capital. These professors usually make their appearance there a few weeks before Lent, provided with recommendations to the principal dilettanti, get introduced into musical circles, where they give proof of their talents, and so win patronage preparatory to their public performances. The saloons of Counts Wielhorsky and Lvoff afford them abundant opportunities for this, and a musician of real talent may be sure by this means of obtaining at St. Petersburgh due appreciation and success.

Mere ordinary success, however, is no success at all in the Russian capital. The delicate considerateness of the more distinguished portion of the public, leads them to applaud even mediocrity, which however is again forgotten before they visit the next concert. But to obtain a real success, to create a sensation is difficult in St. Petersburg and only to be achieved by talent of the very first order. The Countess Rossi made a triumph of this kind, but we cannot estimate her success by the usual scale applied to professional performers; the circle in which she moved separated her from that class, it would have been difficult for the keenest observer to determine the exact degree of influence which the Countess exercised upon the singer. Presently another musical celebrity appeared in the horizon. In January 1842 the cry "He is come!" suddenly resounded through St. Petersburg. Nobody asked "Who comes?" The pronoun was sufficiently significant; all knew whom to expect. The whole city waited in excited anticipation. The mode of reception had its difficulties. Should the whole of the musicians in St. Petersburg go out in a body to meet him? This was the first idea. But would not the Dorpat University oppose this? He was a graduate. And would not the army put in its claim? For the hero of the piano was also a son of the sword; and had received a sabre of honor as a gift from his countrymen, the Magyars; and had pledged himself when returning thanks for it to draw it in the day of need for the freedom of Hungary. Finally, the youth of St. Petersburg would not be behindhand with those of Berlin; and 2,000 young men volunteered to form relays and draw his carriage from Narva to the capital. Count Wielhorsky sent a courier to meet him to offer him quarters at his hotel; but the virtuoso declined, deprecated any ceremonious reception, and excused himself by declaring his addiction to seclusion and to the society of the Muse. An express came to engage apartments for him at the Hotel Coulon; for three whole days the streets leading to it were blocked up by the concourse of people. At last the sound of the post-horn was heard; its melodious notes were merrily blown by the postillion who drove *Liszt*. The four horses rattled round the corner of the Newsky and were pulled up in front of the Hotel Coulon. A servant sprang from the box and pulled down the steps; a young man stepped smiling out of the carriage; his fur cloak concealed his features, but the long hair that waved over his shoulders, and the long fingers that protruded from his sleeves, betrayed his identity. "It is he!" was the cry that resounded through the streets, along the Newsky to the Morskoy, and as far as the Admiralty. Aristocratic equipages came rolling up, the fashionable youth begins to crowd the antechamber, but speedily again evacuate it with long faces, and disappointed mien. It was not the great man; it was only Signor Pantaleone, Liszt's good secretary and singer who had to be in front, as quartermaster to take up the apartments and play St. Petersburg a little trick. The modest artist made his quiet entrance after midnight in another carriage and four, attended by his agent, valet-de-chambre, servant, and chasseur.

The day of days arrived. Liszt gave his first concert at the Noble's Club. The Emperor, the whole Court, the highest nobility, all the artistical notabilities of the capital, a select circle of ladies, adorned the room, every nook and corner of which was crowded. The receipts amounted to 20,000 roubles banco, and the delight and applause were equivalent to twenty times as much. Liszt passes for a genius, and, by all the Muses! a genius he is; but the great public cannot appreciate him at his full value, which is not ascertainable at the price of a ticket. To know what Liszt's genius really is, to appreciate it in its full and true extent, one must have the opportunity I have enjoyed of hearing him without coming to listen—sitting in a sofa-corner in his room, helping one's self out of his travelling cigar store, and running over the leaves of a newspaper; whilst Liszt breathes at the barbarians who cannot read the "Debats" whilst he plays; gives himself up to his inspirations; plays without affectation or coquetry; plunges into an ocean of sounds expressive of every gradation of the passions, and seems alternately to soar upon celestial wings, and descend into the depths of an inferno. That is Liszt magnificent, then is he sublime—then is he equal to his reputation. But before the public! and then his better self struggles against his bad habits—conquering, but not completely mastering them. Would that Liszt could follow the advice which Herder somewhere gives to actors — to forget that they are before the public! Could Liszt attain this degree of self-control, the public would recognise his genius as I recognised it, and their admiration would be immeasurably purer and more profound.

Liszt gave at least a dozen concerts during his stay at St Petersburg; the enthusiasm was always the same, and the receipts were enormous; only the smallest portion of them, however, remained in his purse. With princely generosity he loaded his friends and countrymen with presents of money and money's worth; his liberality and munificence were proverbial, and served not a little to heighten his fame. True it is that he is generous to an excess; but—truth before all things!—Liszt certainly throws away his money by handfuls, but (without disparagement to his generosity) he throws it in preference where it is likely to glitter. To do good by stealth is less in his way.

Covered with laurels the great pianist left St. Petersburg. His name and his renown would have remained indelibly impressed on the minds of the living generation—if he had never returned thither. Better had it been for his reputation had he played a sonata of Beethoven's the less, and applied the doctrine contained in the proverb of an old German comedy. Amongst much rubbish such old plays sometimes contain valuable truths. One of these is spoken by the [illegible] in *Fraulein* [illegible] when she says: —

"Wird man so gut aufgenommen
Soll man je nicht wiederkommen."*

The proverb holds good all the world over; but nowhere so much as in St. Petersburg. That capital is a perfect [illegible] in the matter of devouring sensations. Its applause resembles its seasons; in a single night one passes from summer's ardent heat to a winter's icy cold, and a man of mind [illegible] the [illegible] of [illegible] yesterday [illegible] for the enthusiast. The Russian lives fast, and as he uses his life quickly so he uses all things quickly which cheer and embellish existence.

A year after his first visit, Liszt returned to St. Petersburg. His genius had been true to him in the interval; his artistic skill was if anything still more perfect than the year before. In no respect had he fallen off; and yet for some inexplicable reason the public cared not for him. *Ce n'était qu'un artiste de plus.*

—Russian Coachmen.— Coachman yonder stately, six-foot high, comfortably full-bodied man, with his round face and still rounder beard in the kaftan of fine green cloth and the square cap of red velvet trimmed with fur. The man's habitual mode of life is the most comfortable imaginable; the *dolce far niente* is his profession, and only from time to time he has to make certain superhuman exertions. This is the Emperor's body-coachman! Off duty, he lives like a lord of the land. You probably imagine that the coachman's natural residence is the stable; but to err is human!—our charioteer has never seen the stable since his last appointment. Whether the carriage be in good condition, the horses fat or lean, the harness suitable, he troubles not his head. Even as the chamberlain approaches the Emperor with the words, "Sire the carriage is at the door!" so does a coachman of the second class present himself before the door of the great chief of the stable department and say, "Alexei Ivanovitch, the horses are put to!" Then the portly man with the beard rises from his chair, empties his glass, and descends deliberately into the court-yard; there a groom offers him his own knee, leaning upon which he gently attains the coach-box, settles himself comfortably and nods. At that nod the reins are handed to him; he winds them round his hands, stretches out both arms straight before him, settles himself firmly against the box—he neither can nor will sit—and proud as the emperor on his throne, he drives off. It might really be said that he does his work without moving his hands or feet. His latter he hardly can move for his firmly planted upon them, and of the motion of the former you are not aware; for he guides the fiery horses with his arms [illegible] the [illegible]. It is only in moments of [illegible] that, when he suddenly pulls up, he throws his body backwards, clasping both arms to his breast, like a person swimming. After a half hour's drive to the [illegible] house, the Emperor alights and he drives to the court-yard. A groom [illegible] the horses' heads, another helps him off the box, and he throws the reins to a coachman and walks away. His day's work is done. He has driven the Emperor—that is the whole of his duty. For that he has an officer's rank, a salary of several thousand roubles and free quarters. But the medal has its reverse. It may happen that the Emperor, on getting into his carriage, instead of bidding him drive to Kamini Ostrow, gives the word "to Moscow!" and just as he would have driven seven versts to the one, so he drives seven hundred and twenty-six and a half versts to the other without pause or refreshment, without closing an eye or leaving his box. At certain distances along the whole road there are little houses built as halting places for the Emperor Alexander, but Nicholas does not use them; he seldom alights till he reaches Moscow and the change of horses being effected with lightning-swiftness the coachman has hardly time to toss off a glass of vodka. At every post a fresh postilion gets upon the box with him, but the most the postilion is allowed to do is to urge on the horses; the reins never leave the coachman's hands, and thus he goes over the *one hundred and four Germanmiles* standing with outstretched arms, without food, his attention unceasingly upon his steeds, exposed to every possible variety of temperature—on the box of the carriage with twenty-four degrees of heat, and on that of the sledge with as many of cold. It has happened that, on his arrival in Moscow, he was unable to leave his box; he was perfectly stiff, his eyes were starting from his head, he had to be lifted off and put in a bath before his stiffened limbs and overstrained nerves resumed life and suppleness. No German could endure such enormous fatigue. The Russian endures it with ease when he must—he who would do nothing of his own accord, if he might.—(*Pictures from St. Petersburg. Putnam.*)

The "Hells" of London

"These places are not gambling houses—they are [illegible] dens—places where one too many goes to lose money—[illegible]—where families are ruined, where hopes are [illegible]. They are generally kept by men who have been [illegible]. Another matter of [illegible]. These establishments appear to be divided into two distinct classes—the [illegible] being called *Silver Hells*, because but silver is permitted to [illegible]. In the first class establishments, of course, only gold is seen. These places are, it should be known, hells [illegible]. Few can go there before they are [illegible] introduced. Not even the most desperate gambler—not the man who is hoping daily to retrieve his losses—would probably ring the bell of certain houses in St. James's-street [illegible]. [illegible] a certain quantity has been taken, men wend their way thitherwards. They are generally known, and easily find admittance. Once in the hall of the hell, they have yet some ceremonies to go through before they reach the scene of their exploits. The porter goes to an inner door of iron, and rings a bell. He is answered; the visitor [illegible], and the visitors ascend the stairs, at the top of which they find a second heavy iron door strongly secured. They become known and pass this, and [illegible] then they enter the hall. To them is [illegible] torments [illegible]. Here vice and [illegible] hold upon the best man's heart and the fortune and their fame are recklessly lost. Possibly the new group of visitors have not much money in their pockets, and this they don't care about losing. They saunter to the table, watch the games little, and then wander into the supper room. Here a luxurious supper is provided for them. Here is everything they can wish—and gratuitously.

"I say old boy," said an informant of mine a short time back at one of these establishments, to a feverish young fellow who had four plovers' eggs before him; "I say spare us one of those eggs."

"Can't my boy," was the reply of the unhappy young fellow; "they've just cost me [illegible] hundred guineas each."

"The new group begin to talk of their losses; they get [illegible] their wine and return to the gaming room, then the play begins on. The temptation is not to be resisted; they play. Perhaps they have only about £10 in their pockets. The amount is soon lost. Then follows a dialogue with the proprietor of the establishment. He [illegible] the paying capacity of each of them. He has the [illegible] of their [illegible]. Come I ——, one will say, "I want some money."

"And now the process of money advances is [illegible]. The proprietor—confiding fellow that he is—wants only a signature. The gentleman will take fifty pounds—he is determined to risk no more. Only fifty; and if he loses that he will give the abominable play up altogether. The proprietor produces a book [illegible] and [illegible] a short date I believe. The whole thing—the entire machinery is ready. It is the simplest matter in the world and does not disturb the gentleman's [illegible]. Accordingly enough the gentleman accepts the bill for £50. [illegible] he has cashed it. [illegible], he has given the full value of it, deducting nothing for discount. But in what coin? Certainly not in that current amongst Her Majesty's honest subjects. No, it is hell coinage, in the shape of counters representing certain sums according to their shape and make.

Scraps.

Flowers blooming artificially. A very curious experiment was recently made on the Boulevards, Paris, which may be interesting. A [illegible] evening was recently got up by Mr Herbert, a flower garden presented [illegible], and planted with a variety of flowers. All the plants were covered with buds which would have required at least a fortnight to bloom naturally. [illegible] having been lately removed they were in a sleeping state. Mr Herbert came in with some gardeners, and they began the experiments. At first, they watered a lily and a dahlia with a red liquor, and covered them with bell glasses. Immediately the temperature rose inside by the ebullition of the compound, and the men by applying their hands on the glass and opening and shutting [illegible] it appeared, to measure and regulate the heat. After ten minutes, the glasses were removed, and to the delight of all, the plants were covered with full blown flowers, filling the air with perfume. To prevent any suspicion of foul play a flower-pot was suspended by wires, and the experiment repeated on it. Finally all the flowers were blown, and each lady went away with a magnificent bouquet.

Classification of Clouds. There is no part of nature that more adorns the universe than clouds. The beauty of their various tints, the variety of their forms, the sublimity of their masses, the grandeur of their movements, are all calculated to attract the imagination and direct the attention to their great Creator.

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* "When once one has been well received in a place, it is well not to return thither."

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The association of certain forms of clouds with the state of the weather has long been observed, and meteorologists have divided them into seven species.

1. The cirrus, resembling a lock of hair, or a feather. It is high, and indicates a breeze.

2. The cumulus, a dense cloud, nearer the earth. The prognostic of settled weather.

3. The stratus, a low, continuous level sheet of cloud, indicative of settled weather.

4. The cirro-cumulus, consisting of dense rounded masses of different heights; a sign of fine weather.

5. The cirro-stratus is long and narrow, but changeable; often high, but descends to the earth as a mist, or dense mist; when stationary, it indicates snow or rain.

6. The cumulo-stratus, in which the cumulus is mixed with the cirro-stratus, or cirro-cumulus. The thunder cloud is of this species.

7. The nimbus is a shower seen in profile, or discharging its electricity; the thunder cloud generally passes into the nimbus.

English Ladies.

In respect, the English ladies has constantly been interesting. They seem to me to be extremely well educated, with self respect, without any painful reserve. There is much less freedom of discussion and opinion in the higher classes, where the religion is established. French is a universal accomplishment. Italian is much studied, and German will soon be as regular a part of education as English grammar. Amongst the higher classes education is [illegible].

There are some things in English manners which have affected me favorably. I have scarcely been in a family either of the higher or middle rank, where domestic worship has not been statedly maintained; and it is as often conducted by the lady or children of the household, as by the master.

The pre-eminent characteristics of English housekeeping are constant punctuality, order, quiet and comfort. The [illegible] is most remarkable, the [illegible] order and [illegible] that nothing ever seems to be out of place; the [illegible] delightful.—In the morning the Earl and other gentlemen went out shooting, and returned with three hundred and fourteen head of game. They did not return till night. The lady was waiting for me to walk with her to see some of the [illegible] from the park.

The next day the lady said she would take me under her especial care. I said I was not at all averse. We walked forth, on a walk of three miles through the wood. The carriage overtook us after walking [illegible] miles, and then she would not accept to take me through the farm offices, the stables, the cow-houses, the pig sties, the barn yard, almost more than [illegible] which she minded no more than she would a walk on her drawing room carpet; only taking care, as most English women have good sense enough to do, not to let her cloth drag in the mud. She showed me over the calves, the horse-stalls, the implement-rooms, the dairy-room, and the dairy exquisitely neat as it was. She explained to me all the modes of arrangement, and then took me into the bailiff's house that he might tell me the course of cropping and management, with which she seemed to be as fully acquainted as he was.

After an [illegible] over the farm she gave me, in the [illegible], proofs of an equal familiarity with the details of her domestic management: nothing connected with the family escaping her particular superintendence and care. Her [illegible] is so beautiful in its furniture and arrangement, as art and taste can make it. The exterior of the house is plain and antique, but the interior is superb, and the apartments occupied by the queen, on her visit here, magnificent.—*Colman's Letters.*

Men.

Says an elegant writer: "Men enjoy nothing so [illegible] as to see some one meet them on his own theme in his observations, point out [illegible] beauties [illegible], or [illegible] in his feelings, or his impressions are comparatively dull and [illegible] them."

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—WALLACE'S PORTRAIT.—

Will be sent to all of our subscribers (not otherwise entitled to it) on the receipt of $1, or on the receipt of $3, we will send the portrait and credit one year's subscription in advance of the time already paid.

—CROWDED OUT.—

An interesting letter from Troy—many answers to correspondents—the article on Church Music, and some excellent communications.

Bassini on the Voice.

For Willis's Musical World.

NUMBER 13.

Every singer who has acquired [illegible] reputation has either composed vocalises or lent his name to those composed by others. Thus we have vocalises by Crescentini, Panseron, Rubini, Lablache, Duprez, Madame Damoreau Cinti, Bordogni, Bandarali, Mozart, etc.; some of which are very good if adapted to the voice that uses them. Concone has also composed vocalises which are in my opinion preferable to all others except those of Crescentini, so great is the care and attention given to the progressive development of the voice.

Crescentini is the great master, and his vocalises are admirably written for the benefit and development of the voice: a purity of style, perfectly perfect melody, grace are to be found in each and every one of his compositions, and anyone who can vocalise them, it is a [illegible]. The 24 Vocalises by Panseron, dedicated to the Duchess of Orleans, are excellent. The vocalises by Bordogni are very elegant and adapted more for the development and dexterity of the voice than for its compass and style of the singing. Bandarali's vocalises are more melodious and are good. Madame Damoreau Cinti's vocalises of method of singing as well as those of Duprez are excellent in their scientific information, but only tolerable in their practicable application. Those under the name of Rubini are in the true Italian style, but it would be a matter of some difficulty to find a voice capable of studying them without becoming exhausted. The vocalises and method of singing under the name of Lablache is the [illegible] of all those that have [illegible], and [illegible] is the only published in [illegible] under the title of "An Abridgment of the Method of Singing of Lablache." In concluding this rapid sketch of the merits of the different vocal compositions [illegible]. In the [illegible] of the [illegible], I may [illegible] what I have to say under two heads: 1st. [illegible] as capable of supplying [illegible] the want of a sound musical education. 2d. [illegible] of the music sung, either solfeggios, vocalises, or songs depends the acquirement of a good style; of course, more particularly at the commencement, for [illegible] is an existence [illegible] previous habits are those which [illegible].

We shall, in the next article, resume our consideration of the Art of Singing, and view it under its 2d aspect: the Sentiment—or the use and end of Voice and Execution.

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Sheet Music Critically Assorted.

[illegible]

MUSIC REVIEWED FOR ADVERTISERS ONLY.

[illegible] "[illegible]" a song with accompaniment for pianoforte and harp. [illegible] T. S. Berry.

This melody is graceful and pervaded with much gentleness of feeling. It is well adapted to the poetry. There is rarely too much similarity of rhythm. Not difficult and calculated for success in the drawing room.

[illegible] "Childhood's Dreams." Ballad. 25cts. T. S. Berry.

This song is written in the key of B major, is simple and tasteful. But the harmony of the accompaniment is somewhat objectionable from the last measure of the 4th staff on the 2nd page to the middle of the first measure of the 2nd staff on page 3.

[illegible] Waltz. "I cannot change as others do." 25 cents. Wm. Hall & Son.

A tasteful song. The accompaniments are well arranged and effective.

[illegible] "Sociable Polka." Arranged for the pianoforte by Francis Brown. 25cts. Wm. Hall & Son.

Brilliant and easy polka. It has about it something which is not usually found in polkas. Requires a somewhat experienced performer.

Converse, Charles. "[illegible]." 25cts. Wm. Hall & Son.

A pretty good and original Scotch song. Not difficult.

Comettant, Oscar. "Invocation Meditation Religieuse." 25cents. H. Waters.

The melody of the Invocation is well presented. But in the development the author shows an artistic skill. Moreover from beginning to end it is [illegible] in the same key. Pages 4, 5, and 6, are very brilliant and will afford good practice for the student. We recommend it on this account.

Jullien.—"The Prima Donna Waltz." Arranged for the piano. 50 cents. Horace Waters.

A most charming and tasteful piece. We recommend it without reserve.

[illegible] "My Heart is in the Highlands." H. Waters.

This is a graceful melody well phrased and harmonized.

Baker, Thomas. "The new Hungarian Polka." 25 cents. H. Waters.

A sparkling polka, written with the usual fluency and correctness of the author. It is not difficult, and yet is calculated to show off a pianist of tolerable acquirements.

[illegible], Charles. "The Sigh," for the pianoforte. Firth, Pond & Co.

In a notice of this piece last week our true meaning seems to have been misapprehended. Our remarks with regard to key were limited to the theme, and not intended, of course, to apply to the whole composition, which begins and ends regularly in E major. We now repeat the opinion then expressed, that the melody set forth in the introduction is characteristic and plain; it is remarkable also for its symmetry and accentuation. The author chose the melody in the key of G sharp major. We think that this key would have had a better effect in the center if not at the end of the melody where the [illegible] key would be more satisfactory. The variations are brilliant and effective. We recommend them to practical performers, to whom they will afford a pleasing and useful exercise.

A NOTE.

Dear Sir:—You made a just remark about my "Hippodrome Polka," that on repeating a motif the [illegible] ought to be changed. Now as this [illegible] originally intended to occupy two pages of music, and the publisher wished it to be [illegible] into a [illegible] piece, therefore the second parts are repeated over and over again, sometimes only transposed in the octave.

Yours [illegible]

REJECTED.

[illegible], Franklin. "St. Nicholas Schottisch." 25 cts. H. Waters.

Common-place and overloaded with accidentals. [illegible] purpose or meaning.

[illegible] "Old times come again." Song. 25 cents. Wm. Hall & Son.

This melody is graceful and to some degree original but the chorus is limited with commonplace between bass and alto.

[illegible] "Twilight Girl's Prayer." 50 cts. Wm. Hall & Son.

This composition [illegible] in the foundation of the words. The musical phrase often contradicts the general arrangement, and the laws of symmetry are sometimes disregarded by the author.

[illegible], Wm. "Dawn of Day." 50cts. Wm. Hall & Son.

Jullien's Prima Donna Waltz is in 3-4. This arrangement changes the measure into a 6-8, which alters altogether the character and meaning of the original composition. On account of this we cannot approve of it. But the composition otherwise is easy and not devoid of interest.

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Musical News from Everywhere.

—NEW YORK.—

The performances of last week were among the most memorable and interesting of Jullien's productions at Metropolitan Hall. After the *Messiah* we were presented with the orchestral works of native American composers. On Thursday the first part of the concert was devoted to the production of symphonies written by W. H. Fry and G. F. Bristow. In connection with these works the American Quadrille by Jullien was also given, as grounded entirely on American airs. Of Mr Bristow's Symphony, the first movement only was performed. It is a good specimen of the musical abilities of this gentleman. He writes easily, his thought is clear, translating itself in sound forms and phrases and moving always at an unpretentious pace. The main idea entrusted first to the violoncelli is well conceived and skilfully developed, and the interesting episodes come in naturally and are well adapted to the subject. According to the bills this symphony was composed for the American night. Had no mention been made of this it were easy to perceive it; for it exhibits a noted modification in the style of the author, and the orchestration is somewhat different from that of the successive movements of another symphony already produced by the same writer. We think this difference is an improvement. A clever thing is this composition, reflecting much credit upon Mr. Bristow.

The two Symphonies by Mr. Fry were already familiar to the frequenters of Metropolitan Hall. The "Day in the Country" had been long since produced at Castle Garden, and was duly chronicled at that time in this paper. We will only add that the author has re-cast the instrumentation to adapt it to the style in vogue at Metropolitan Hall. The *Breaking Heart*, as being written of late, shows an unquestionable improvement upon the "Day in the Country," even after the changes introduced into the latter by the author. The parts move more freely, the melodies are of a broader style, and the various departments of the orchestra are more dexterously called into use. We like much this symphony. There is warm feeling in it, and the theme expresses emotions which music is perhaps better able to express than poetry. Mr. Fry has produced in it a veritable elegy. We will not inquire whether in this, as in the other musical works of our brilliant friend, there be unity—musically speaking. He rejects such unity as something antiquated and worn out, quite opposed to the expression of an idea: therefore we pass on.

Mr. Fry's "Santa Claus" we consider a good Christmas piece, but hardly a composition to be gravely discussed like an earnest work of Art. It is a kind of *extravaganza* which moves the audience to laughter, entertaining them occasionally with imitated snow storms, trotting horses, sleigh-bells, cracking whips, etc. Moreover in the production of these things there is no little ingenuity displayed. The discordant winds are most discordantly well given, and among the graver features of the piece, our Lord's Prayer (as given in musical recitation) is marked and impressive.

—CINCINNATI.—

Mr. Editor:—I was surprised to find in Cincinnati such an array of musical talent as there is here, and this city can well vie in this branch of the fine arts, (as she has done in others,) with any of the Eastern cities. The stranger arriving here cannot help being struck at once with the number and beauty of her churches, for here is seen some of the noblest specimens of church architecture in the country. Among the finest are St. Peter's Cathedral, St. John's (Episcopal), the Second and Seventh Presbyterian, and a number of others. Neither is the music so conducted in them, as with hardly any of the best of those in the East. I have visited nearly all of them since my stay here, and I must confess that finer church music I have seldom heard anywhere. In the Cathedral I was present at the performance of Haydn's Mass, No. 1, some time since, and it was given in superb style, indeed. The choir is a fine one, under the direction of the "Veteran Musician," W. C. Peters, Esq., and the organist, Mr. H. Seips, who is a thorough master of his instrument. This organ is, by the bye, one of the grandest in America, and I am confident that there is none in any of the Eastern cities which can be compared to it, in richness of tone as in grandeur and sublimity. It was built by Mr. Schwab, of this place. In St. John's there is a very sweet organ by Standbridge, of Philadelphia, but it lacks the power and grandeur of Schwab's organs. It is however well played, and accompanied by a good choir. Among the churches I visited next is St. Paul's (Episcopal). Although the organ is a rather poor one, from the the Eastern manufactory, still the music is well and ably conducted. The organist, Mr. Wales, is evidently a man of fine talent and taste, and handles his instrument, poor as it is, in a masterly manner. The Rector, Dr. Clark is undoubtedly the ablest pulpit orator in this place and his heart-stirring appeals, together with the sweet music cannot fail to reach the heart of the hearer. The Second Presbyterian Church has a beautiful organ, by Pearson, and the organist, Mr. Ford, is an accomplished performer.

WILLIAM.

Mr. Willis:—Since my last we have heard Ole Bull, Pollard and Hindostan: a few concerts were largely attended, and gave general satisfaction, especially Bull's, who was a treaty encored. Hindostan, too, evinced a decided improvement upon previous concerts: they gave but two concerts, and in the first the great Maestro wielded the bow with more than ordinary skill, especially in his combination of parts, and harmonized progressions. Still in the second he surpassed, and his double harmonics in Paganini's Witches Dance were painfully discordant. We think his advantage over other players to lie in playing his harmonized melodies and cadences ever showing his capricious temperament. Something new here. The [illegible] concert of the "Amphions," given this week went off well, and gave general satisfaction. We are to have, the coming spring, a sort of "Metropolitan Hall," large enough for the "Old Folks at Home" and everybody else, to be erected by those enterprising enterprising piano forte Messrs. Smith & Nixon.

Yours, B.

—STAMFORD.—

A musical association has lately been organized in this place, called the *Stamford Musical Association*. They meet every Thursday evening for the practice of glees, anthems and choruses, and are commencing with flattering prospects. The following are their officers: President, Geo. H. Waterbury; Vice President, H. H. Scofield; Secretary, Henry [illegible]; Treasurer, S. Lockwood; Conductor, N. J. [illegible]; Assistant Conductor, C. W. [illegible]; Finance Committee, Ira [illegible], N. H. Scofield, Geo. W. Lee.

H. J. R.

—FULTON.—

Mr. Willis:—My Enharmonic, or Temperament Metedeon was commenced at the time of my last communication; and as this is the first since I received Mr. Poole's essay I freely acknowledge the receipt of the same. My instrument is now completed. It plays the Chord of the Tonic, Dominant and Sub-Dominant, a perfect fourth to the bass (from 1 to 1 six to six sharp), and by one action upon the Dominant Register to any key the chord of the dominant seventh and ninth is rendered in perfect tune in six keys, and the other six keys are so near perfect, that none but the most skilled, would detect this slight imperfection. The length is three feet by two, a four octave, under the size of Prince's five octave. I hope soon to see you with this instrument. Yours, N. F. Barrett.

Genius will Study

The favorite idea of a genius among us, is of one who never studies or who studies, nobody can tell when—at midnight, or at odd times and intervals—and now and then strikes out, at a heat, as the phrase is, some wonderful production. This is a character that has figured largely in the history of our literature, in the persons of our Fieldings, our Savages, and our Steeles—"loose fellows about town," or loungers in the country, who slept in ale-houses and wrote in bar-rooms, who took up the pen as a magician's wand to supply their wants, and when the pressure of necessity was relieved resorted again to their carousals. Your real genius is an idle, irregular, vagabond sort of personage, who muses in the fields or dreams by the fireside; whose strong impulses—that is the cant of it—must needs hurry him into wild irregularities, or foolish eccentricity; who abhors order, and can't bear restraint, and eschews all labor; such an one, for instance, as Newton or Milton! What! they must have been irregular since they were geniuses.

"The young man," it is often said, "has genius enough, if he would only study." Now the truth is, as I shall take the liberty to state it, that genius will study, it is that in the mind which does study; that is the very nature of it. I care not to say that it will always use books. All study is not reading any more than all reading is study. By study I mean—but let one of the noblest geniuses and hardest students of any age define it for me. "Study," says Cicero, "is the earnest and intense occupation of the mind, applied to some subject, such as philosophy, poetry, geometry or literature, with right good will." Such study, such intense mental action, and nothing else, is genius. And so far as there is any native predisposition about this enviable character of mind, it is a predisposition to that action. That is the only test of the original bias; and he who does not come to that point, though he may have shrewdness, and readiness, and parts, never had a genius. No need to waste regrets upon him, as that he never could be induced to give his attention or study to anything; he never had that which he is supposed to have lost. For attention is, though other qualities belonging to this transcendent power—attention it is, that is the very soul of genius; not the fixed eye, not the poring over a book, but the fixed thought. It is, in fact, an action of the mind which is steadily concentrated upon one idea, or one series of ideas—which collects in one point the rays of the soul till they search, penetrate, and fire the whole train of its thoughts. And while the fire burns within, the outward man may indeed be cold, indifferent, negligent —absent in appearance; he may be an idler or a wanderer, apparently without aim or intent; but still the fire burns within. And what though "it bursts forth" at length, as has been said, "like volcanic fires with spontaneous, original native force?" It only shows the intense action of the elements beneath. What though it breaks like lightning from the cloud? The electric fire that had been collecting in the firmament, through the might of genius appears in one decisive blow, struck in some moment of high debate, or at the crisis of a nation's peril. That mighty energy though it may have heaved in the breast of a Demosthenes, was once a feeble infant's thought. A mother's eye watched over its dawning; A father's guarded its early growth. It soon trod with youthful step the halls of learning and found other fathers to wake and to watch for it. It went on; but silence was upon its path and deep strugglings of the inward soul marked its progress and the cherishing powers of nature silently ministered to it. The elements around breathed upon it and "touched it to finer issues." The golden ray of heaven fell upon it, and ripened its expanding faculties. The slow revolutions of years slowly added to its collected treasures and energies; till in the hour of glory it stood forth embodied in the form of living, commanding, irresistible eloquence! The world wonders at the manifestation, and says "Strange, strange that it should come thus unsought, unpremeditated, unprepared!" But the truth is there is no more a miracle about it, than there is in the towering of the pre-eminent forest tree, or in the flowing of the mighty and irresistible river, or in the wealth and the waving of the boundless harvest.

Youthful aspirants after intellectual eminence!—forget, forget, I entreat you—banish for ever the weak and senseless idea, that anything will serve your purpose but study; intense, earnest, absorbing study.—*Dr. Dewey.*

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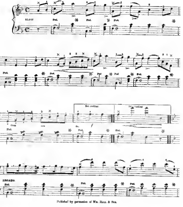

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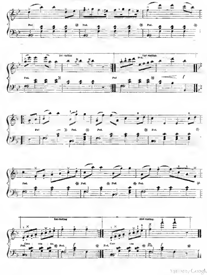

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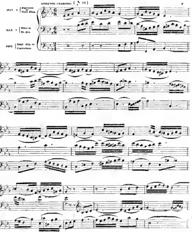
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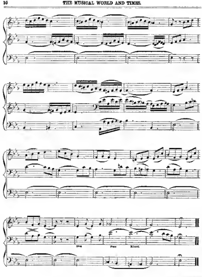

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It is evidently no part of the creed of Fanny Fern that the gibberish of the nursery forms the sweetest [illegible] extent of children. She has done a rare thing in writing a book which will be read with no less interest by the grown-up members of the fireside circles, than by the young readers whom she had in her eye in the composition.—*Philadelphia Argus.*

The "Little Ferns" so ardently longed for by the young folks—and old ones too for the matter of that—have come to us at last. That they will be welcome to thousands of quiet hearth-stones—that they will dispense light, and joy and hope, to many young hearts we know [illegible] the touching [illegible] and the sweetness of [illegible] with which the volume opens. Such a lover of [illegible] book through—and such exquisitely dainty pictures, with such lovely designs. What grown up child though he be, wouldn't read it.—*Utica Herald.*

It is published. We have read it, read over it, laughed over it, cracked it all up for our own. We know not which of the [illegible] we like best; any which [illegible] please [illegible] will be Pinegrove [illegible] but we know that Fanny here would write pitifully for children some nice and [illegible] things from Little Ferns for Fanny's Little Friends, but our expectations high as they were have been surpassed. Let all Fanny's little friends be set reading her Little Ferns forthwith. They will make them happy and do them good.—*N. Y. Picayune.*

Many little hearts will throb with delight as they turn over the leaves with tremulous impatience and gaze to drink in at once all their wealth of pretty stories. Children study these books, they pore over their contents with earnest attention, and [illegible] them in a delighted auditory of the [illegible] little ones, whose eyes suffuse with tears or sparkle with laugh as we [illegible] by the pathos or humor of the glowing story teller. And then how they crowd around to get a glimpse of the pictures! and what endless questions and commentaries suggested by their busy brains. Aunt Fanny will henceforth be enshrined in their hearts of hearts. "Mother Goose" and "Pete Parley" will have lost their charms.—*Detroit Free Press.*

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WM. VINCENT WALLACE. The Mother's Smile. Ballad. Words by Mrs. Mary E. Hewitt, 25

" Passed away to Heaven. Words by [illegible] G. Chester, Esq. 25

These are as beautiful songs as have ever been written in the English language. They [illegible] Wallace's [illegible].

WM. VINCENT WALLACE. Souvenir de l'Opera. No. 1—[illegible] 2—Sonnambula 3—Martha 4—Otello

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STEPHEN MASSETT. You're all the World to me, Ballad, 25

Mr. Massett is favorably known as the composer of [illegible]

WALTER MAYNARD. All is past. Song, 25

CHARLES C. CONVERSE. Tu! Tah! Tu! I like the old Banjo! As sung by Christy's Minstrels, 25

The great success of this piece, which is nightly sung at Christy's, [illegible] popularity.

J. PECKONSKI. La Dolorosa Valse, 25

" Andantino [illegible], 25

" Bohemian Polka, 25

These are [illegible] pieces, and [illegible] high rank as a composer. [illegible]

[illegible] Fare thee well Kitty dear, with Variations, 25

" No. 2. [illegible] Fountain of Pleasure; a [illegible] favorite Melodies with brilliant Variations, 25

JULLIEN. The [illegible] Galop, as played by Jullien's Band, 50

CARL ECKERT. The [illegible] Polka, 25

An exquisitely beautiful composition, and worthy this favorite pupil of Mendelssohn.

J. A. [illegible] The [illegible] Waltzes, No. 2, 25

In the [illegible] and elegant style.

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MR. W. V. WALLACE'S [illegible]

[illegible] —Musical Review.

WM. VINCENT WALLACE.—[illegible] 75

[illegible]

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"I ever held this sentence [illegible]—*Bossuet [illegible].*

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Vol. VIII, No. 2 NEW YORK, SATURDAY, JANUARY 14, 1854. Whole No. 146.

RICHARD STORRS WILLIS,

EDITOR AND PROPRIETOR.

THE MUSICAL WORLD & TIMES

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Revere House, Boston, Dec. 5, 1853.

THE MUSICAL WORLD & TIMES.

RICHARD STORRS WILLIS, Editor and Proprietor.

NEW YORK, SATURDAY, JANUARY 14, 1854.

VOLUME VIII. Number 2.

Generalities.

—NOTICE.—

Letters on business should be addressed to Publishers of the MUSICAL WORLD, 257 Broadway, New York. Personal and editorial letters should be addressed, R. Storrs Willis, Drawer 2, Willis Grove, 257 Broadway, N. Y.

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—AN ARTICLE

From our friend Wm. H. Fry is necessarily omitted this week, from [illegible] on at this office.

—COMMUNICATIONS

Have been received from E. B. W., Hobart—N. H. W., New Brunswick—W. G. Wason—Contz, Toronto—T. W. S. New Haven—T. H. T. Virgin—Joseph Kay, [illegible] Janesville Wisconsin. Our friend's letters are all in the "preceding basket," waiting their turn. We trust the writers will govern their souls in patience.

—THE FIVE POINTS

Jarvell's Musical Union will be given, for the [illegible] time, at Willis's Grand Opera on *Friday evening January 20th*. The success of this Jarvell Musical Entertainment has been extraordinary and so great has been the demand for tickets for a third performance that it has been deemed advisable to give it in the Saloon above named. Tickets for reserved seats, [illegible] may be obtained at Wm. Hall & Son, of Rev. Mr. Pease, [illegible] Little Water street, Cor. Washington, 124 Twelfth st., and of S. W. Curtis 66 Greene st.

—ERRATA.—

There are several mistakes in the typography of the Christmas Anthem by Mr Bement. In the Bass, page 5, second brace, third measure, two C's should be [illegible]. In soprano third brace, fourth measure, D, [illegible] should be [illegible]. Page 6, [illegible] brace, last measure, last two notes should be tied. Page 10 fifth measure, alto, the second G should be G sharp.

—ANSWERS TO CORRESPONDENTS.—

[Those unaccompanied with [illegible] are [illegible].]

J. W. Bradbury, Sc.—When the bass runs out of reach of the left hand, of course the right must take it. What we meant by our former remarks was this: that the parts should be played in the piano—[illegible]; [illegible] play three parts with the right hand without reference to the proper disposition of harmony and double the bass with the left. No good player will do this. The doubling of the bass ought to be on the pedals. The arrangement of the treble and the bass is uncommon [illegible] it being the highest part and is opposed to all European custom in this respect. The reason of this American arrangement lies, we believe, in the fact that if an organist play from a figured bass it is more convenient to have the tenor immediately above the bass where [illegible] the two be seen together. But it is far better to play from score (the four parts) and it were much better to have the parts thus arranged: highest, treble, next, alto, next, tenor, and last, bass.

Our teacher Schneider von Wartensee, [illegible] indignantly showed us, in Germany, one of [illegible] leaves in an American publication, [illegible] asked us to play it. We sat down to his very ancient Silbermann piano with some [illegible] playing the piece the parts being arranged in the American fashion. He manifestly stopped us and said we did not play as it was printed. We commenced again, [illegible] with [illegible] interruption. We persisted, when, on [illegible] examination, it was discovered, that he had taken the tenor (it [illegible]) for the treble, and supposed that the American publisher did not know any better; recovering by the natural independence of parts, counterpoint rules, &c. He necessarily occurred above all [illegible] in expressing his own name being boldly printed. When we explained the matter to him the said old master burst into a hearty laugh, and considered the thing a very old joke.

1. S. R. of Lewis.—We advise you to [illegible] Richard Mason's "Modern School for the Pianoforte."—We do not [illegible] to [illegible] you [illegible] on our books—please give us the particulars.

2. Grove and Washington.—It is [illegible] in music [illegible] the accessory always cancels the force of an accidental. Therefore the note referred to is B flat.

Descriptive Choir Singing

[illegible]

The musical conscience of our choirs have become so tender of late years that they cannot utter such words as *peace* and *sweet* and a [illegible] above their breath. Singing with expression (so termed) has gone so far that certain words seem to have attached to them a definite musical character irrespective of the context—irrespective of the entire thought to the complete expression of which those individual words are but partially subservient. I lately heard a church choir singing the hymn commencing "Lo what a glorious corner stone," the third verse of which is this:—

Sincere ten thousand saints be glad,
Hosanna, let his name be blest,
A thousand honors on his head,
With peace and joy and glory rest.

The leader, who was gifted with a powerful voice, was outsinging and overtopping all the rest, [illegible] singing to his own a very modest accompaniment. The singer seemed to appreciate the general character of the stanza for his eye caught such words as "rejoice" "be glad." &c. and he bounded exultingly on. But, suddenly his eye catches the word "peace." This gives him pause. He is startled—but with great presence of mind he pulls up his musical courser, and sinking his voice to a *piano* faintly articulates the word—*peace*. This breaker safely over, however, he struggles manfully to rally again for the rest of the line "joy and glory rest." The time is so short however, and the words so few that he considers the attempt is a failure.

This is but one of many instances. In such phrases as "last laboring breath"—"weary rest"—"fainting heart"—"sleep in dust," he can scarcely fail to imitate the "last laboring breath" and represents to us a sleeping in the dust—on the "fainting heart" they faint and languish and seem to expire on an "expiring breath." Such things must be familiar to all American church goers. To my own mind, nothing can be more painfully ludicrous, than to hear a whole choir languish—as I do!

Purely imitative music has also, to a great extent, been introduced into our psalmody. In some of our hymn books we see a regular programme of dramatic imitation marked out for choirs in a kind of rubric at the side of the hymns. In one book for instance we find the following well known verse of a hymn:

Thy words the raging winds control,
And rule the boisterous deep;
Thou mak'st the sleeping billows roll,
The rolling billows sleep.

This verse commences thus: "Thy words" and is addressed therefore, to the Supreme Being before whom the soul in sudden invocation, prostrately stands. The words are an utterance of earnest phrasing [illegible] of the might of God. Now the last thing it strikes me, that a reverent soul would think of doing would be to endeavor to imitate in the presence of the Divine Being with the puny machinery of a [illegible] and an organ, that Being's own stupendous workings in the natural world. And yet some one prefixed to each line the following scheme of expression. In the first line two diverging and then converging signs, indicating that the voice must commence faintly, then swell up to the "raging winds" and then diminish softly to "control." To the second line are prefixed two diverging signs indicating a soft commencement, a gradual and increased swell and a "boisterous" close. For the third line we have first converging lines and then diverging, whereby the voice commencing powerfully must grow fainter to the middle of the line ("sleeping") and then roll up to the rolling billows. For the fourth line we have the converging sign, the voice, commencing loud, being expected to give a very dying fall on the word sleep. In this one verse then what must the voice accomplish? Within the compass of the first line it must raise raging billows, and then control them; in the second line it must rouse the "boisterous deep" (although the deep is here spoken of as ruled); in the third the billows are to be put asleep and then waked up again. In the fourth, the same billows are to be once more put asleep.

In another instance, where the Deity is not directly addressed, we have the following lines:—

The sweet remembrance of the just,
Shall flourish when he sleeps in dust.

This is a simple statement of a consoling fact. To the first line is prefixed the letter *p* (soft); to the second the gradually converging lines indicating that the voice should faintly diminish to the end. The adjective *sweet* probably determined the application of the *piano* tone. But, if the remembrance of the just is sweet, is it to be represented by a sweet tone? In the second line, by the dying fall indicated, we paint (as it were) the just man sleeping in his dust.

One other instance I will cite: that of the well-known hymn "Hear O Sinner, mercy hails you!" the second verse of which is this:—

See the storm of vengeance gathering
O'er the path you dare to tread,
Hear the awful thunder rolling,
Loud and louder o'er your head.

By the sign prefixed to the line "Hark the

Google

Confessions of a Spirit-Rapping Medium.

It was about the middle of February when I had paid no rent for a few months, no taxes for six, and a tradesman for three that I first began to hear a series of rappings of a not very pleasing character. To account for these rappings was extremely difficult, and I made no attempt to answer them, for I knew it would be quite useless as I had not a rap in the house. At length it occurred to me, that though I could not answer the rappings they might in some way be got to answer me; and as my whole life had been of a rather questionable nature, I resolved on trying the experiment.

I was sitting alone about the middle of March, when I thought I heard a rapping, which soon became very violent, at the outer door. Having heard some talk of the spirit-rappers, I determined to try and find out whether the rappings which were so frequent at my house would have anything to do with the phenomena alluded to. Having lighted my pipe I began to ask myself the question, "Can that be a creditor?" when immediately came a very loud "rap." As the spirits, I am told, answer by a "rap" when they intend to express an affirmative, and give no sign when they mean to imply a negative, I made sure there was a creditor at the door. "Is he alone?" I asked. No answer. "Were they all creditors who have been rapping during the last few weeks?" I inquired calmly; but there was such a thunder of "raps" lasting for several minutes, that I could not ask myself another question immediately, as I knew I could not have heard myself speak. "Has the butcher been here?" was my next inquiry, which was answered by several "raps" in quick succession; but when I hastily added, "And will he come any longer?" the rapping suddenly but most decidedly ceased.

I had read in some American books on the subject that the spirits frequently move furniture in the most eccentric manner. I determined therefore to choose the dim hour of the night to see whether it would be possible to get my furniture moved by the aid of such spirits as I might be able to command. I got a poor fellow who kept a truck to come to me, and intending to make him a "medium," I brought him into communication with all the "spirits" I could get together; but the "medium" I had chosen was quite unable to preserve a happy "medium," and the spirits having taken complete possession of him, began to throw him about in the most mischievous manner that can be conceived. They bumped him up against the wall and when he tried to lift a table under their influence they threw him down on the top of it. While this was going on the rappings became so violent that I, who am pretty well used to them, became alarmed; and especially when I heard something like the forcing open of a door which made me apprehend that there was such a frightful "presence," perhaps a man in a man's coat, with which the rappers intended serving me out—or rather at home—if they could get hold of me. Selecting the first friendly wrapper—a Mackintosh—that I could lay my hands upon I made my way out by a back door and did not return till the day following. When I came back to my dwelling I became convinced in the most unpleasant manner that the "rappers" can really do what the Americans attribute to them. I had been told that in the United States there are rappers who have positively written with pen and ink, as well as moved furniture; and I could not doubt either fact when I found all my furniture had been carried away and an inventory regularly written out lying on the floor. It was clear that not only was the house haunted by "rappers" but the furniture had become possessed, by some evil spirit in the shape of a "man in possession," who had carried it away. From this time forth the house had become a source of such alarm to me that I left it; but I have been told that the "rappings" still continue as vehement as ever and some of the "rappers" who possess the power of writing have placed a written notice on the door, which I have not ventured near enough to read but which I have been told conveys an intimation that they are acting as a "medium" of the landlord, in whose name they will go upon the premises to take possession of them in a few days.—(*London Paper.*)

A Monster Organ.

A gentleman writing from Hull, England, under date of November 7 to a gentleman in this city, gives the following description of an organ about to be built in London for the new Crystal Palace at Sydenham:

"I have just seen the scheme of the monster organ to be built for the Crystal Palace at Sydenham. Its contemplated erection has not as yet been made public, so that you will doubtless be my premier of its dimensions before any one in America, at least. It will be a prodigious instrument, at least three times as large as any ever constructed. It is to occupy a position in the east end of the transept. It will contain in all *one hundred and thirty-nine stops, with ten thousand one hundred and* [illegible] *pipes*.

The Great Organ	40 stops and	3,132 pipes
The Choir Organ	20 "	1,802 "
The Swell Organ	32 "	1,451 "
The Solo Organ	27 "	[illegible] "
The Pedal Organ	20 "	1,000 "

It will be one hundred *and twenty feet high, fifty feet deep*, with a breadth of *ninety five* feet and will have *four rows* of keys. The cost of this mammoth instrument is to be £25,000 or $125,000. The bellows will be worked by steam.

Mr. Hill of London has the contract for its construction and three years are allowed him for its completion. The largest pipe will be sixty-four feet long, which is double the length of any ever in use. It will be built in stories like a house, with staircases, &c. The *sides* of the case to be of glass, and the sixty-four feet pipe to stand in *front*."—*Musical Statesman.*

Secular Effects in Church Music.

(SECOND-HAND ARTICLE, NO. 2.)

1. The sentimental languishing effect.
2. The dance effect.
3. The rub-a-dub effect.

There was (once upon a time) a pure, church style of music; strongly contradistinguished from the secular style. Just as we now have a sacred and secular school of painting and a sacred and secular school of sculpture so we soon had a sacred and secular school of music. The age of this pure church school is now passed. Sacred and secular music are identical so far as style is concerned. Our psalm tunes are written after the manner of the German popular part-songs from which they have been copied. The old English glee has also served as a model. German convivial songs, soldiers' songs, students' songs are found transferred bodily to our books of church psalmody, and are sung in our churches as sacred music. "Bekränzt mit Laub den lieben vollen Becher"—"Wreathe with green the foaming goblet," is now so fraternally rendered to much more churchly words than these. And on the other hand American psalm tunes composed on the same musical model might equally well be transferred to German *Kneipen* and convivial gatherings, and many might well serve the purpose of these gatherings so far as the music goes. "The devil must not have all the best tunes," says good clerical authority; and I merely mention these circumstances to show the identity of the two styles. The only difference being that in the one case we use sacred words, in the other, secular words.

Now, the *effect* of music after all is what we have mainly to consider; and the only object of a so-called church style of composition is to exclude objectionable effects, and secure purely elevated and church effects. The chief aim of the old masters in all ages who gradually formed the old church style was unquestionably to exclude from the church everything which would appeal to human feeling and sensibility from the wrong side. Music is a powerful engine. Immensely so. We can not calculate its subtle power. The effect of music therefore, when introduced into the church is a thing to be considered.

Some music appeals to the heart, and variously—awakening the thousand different sensibilities slumbering there. Some music is solemn, and appeals to the head, firing the imagination. Some music appeals to the muscles, arousing the antagonistic powers of our nature—like military music. Some music appeals potently to—the heels.

Now here is a field for investigation to the musician; he must know what *kind* of music appeals to the heart, what *kind* to the imagination, what *kind* to the muscles, and what *kind* to the heels. In a word, what materials of his Art are to be used to effect each of these influences—or how the more elevated part of our nature is to be appealed to, how the less elevated.

So far as elevating effects are concerned we find them practically illustrated in the severe, strictest church-style of music. The old masters accomplished this for us. There is nothing unmeaning or vitiating in their music. They knew the means, rhythmical and melodical, to avoid all such effects as those I have taken as a text for this article. That interwoven kind of composition—that counterpoint style (by which is not meant a strictly *fugue* style always—that equipoise of rhythm forbidding too much simultaneousness and regular recurrence of accent in the parts—all these things are subjects for study to the musical student. Suffice it, for the present to say that these sources of the Art should be familiar to all thorough bred musicians.

But this ancient style of composition is now rejected and banished over to the dust and mould of a by-gone age. Chorals and counterpoint are at a discount in the modern church,—although here and there a sturdy contrapuntist still mournfully clings to this cherished Ideal of the Past.

Well—the pulse of the world perhaps beats faster than it used to do. There is a feverish throb in our age that cannot suffer anything that is—even musically—*slow*. When a courser takes the bit into his own mouth, the best thing one can do is to guide him and direct his course. We have swung entirely loose from our church moorings in music and there only remains to us the duty to shape, if we may, the new style—or rather *create* a new style: for a church style of music *par excellence* seems (in our day) gone—save, perhaps, in the Church of Rome which still clings, more or less to the old style.

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The object at present is merely to enumerate some *effects* of music which it would seem desirable to avoid in our unformed church music.

1. THE SENTIMENTAL, LANGUISHING EFFECT.—One of our American painters, a man of refined and quick sensibilities, once told me, that the music of a church in Connecticut he was in the habit of attending, was, for the most part, of so sentimental and languishing a character, that he habitually went away from church revelling in dreams of nothing but love and romance! That this effect of the music was irresistible upon him, to the exclusion of all more desirable effects by service or sermon. This can be understood by the fact that there is very much such music sung as our church music, which would better express the song "Oft in the stilly night" or "Meet me by moonlight" than the sacred words to which it is applied. Such music is most often adapted to penitential hymns, such as express a feeling of sorrow.

New composers are apt to mistake our sense. There is a vast difference between sorrow—and sorrow! between the sorrow we wish to express in a penitential hymn and the sentimental melancholy of a heart suffering from thwarted or disappointed love. Is there not? Is there no difference, I would ask, in the shadow which comes over the soul when the frown of an offended Deity and that which falls upon it under the cloud, which intercepts, momentarily, the *moonlight* of an earthly affection—or the dreamy shadows which glide softly over it under those thin and floating clouds which arise in the heart's heaven, which come and go we know not how or whence, which form and dissolve we hardly know by what agency, but which leave an impression entirely fleeting and evanescent? What are the elements of this deeper spiritual sorrow? They are a sense of guilt, a feeling of ill-desert, a proportionate feeling of dread and humble reverence before the offended Being, a terrible painful turning away of the soul from its sin and from itself—whence originated the sin.—And what are the elements of the latter emotion? A feeling of earthly regret, a sentiment of tender and to the heart oft agreeable melancholy, a certain pet and cherished sentimentality of the heart, which even loves to be conscious that it is slightly unhappy. The difference between the two in a word is that which one, which characterizes all sorrowful emotion in which conscience bears a part, and in which it bears none.

There being a marked difference, then, in the two emotions, there surely should be as marked a difference in the music which expresses those emotions. The sentimental music should here never be brought into *play*. That languid style of composition—that gentle suspension of the melody before the chords—that constant reiteration of the sentimental chord as heard in "Oft in the stilly night"—that introduction of such stuff for the feelings as *pianissimo*, *diminuendo*, and such like everyday appliances in the field of secular, love-sick music,—all this should never have place in the penitential hymns of a church.

The two other points, as the dance and rub-a-dub effect, will be considered in the next article.

[TO BE CONTINUED.]

Musical News from Everywhere

—NEW YORK.—

THE PHILHARMONIC SOCIETY in consequence of the burning of Metropolitan Hall, gave their second concert at the Tabernacle on Saturday evening last. If the room be less gorgeous, it is better suited to the number of performers. The effect of the music was grand and impressive. The sounding power was fully as strong as it was at the ill-fated Metropolitan.

The second symphony in C by Robert Schumann, opened the concert. This composer has great celebrity in Germany, and since the death of Mendelssohn he and Gade are the most distinguished symphonists now living in this country. Though this composition indicates great creative power it shows him, nevertheless, at great distance from Beethoven and Mendelssohn. He is far from being on the same level with them in coloring—in light and shade, and in the use of contrast. In vain one looks for those tremendous contrasts of blasts, succeeding quiet and graceful phrases, so delightful especially in Beethoven. One does not meet in this work those terrible outbursts of double basses in answer to a phrase being introduced by the violins, or in some other orchestral department. He proceeds smoothly, almost always accompanied by the boisterous and full array of the string-body, overlooking the almost aching from a single whisper of a hautboy or from the melody of a horn of which Mendelssohn availed himself so successfully to surprise the listener. Such is the general character of the first and second movement of this symphony. The *Finale* partakes less of this character; we discovered in some places good effects of the *piano* and *forte* and some other beauties resulting from the skillful combination of the instruments and from the knowledge of their effects. As to the *Larghetto* it is an admirable specimen of the good taste of the author, and was the striking feature of the symphony. We find everywhere grace and tenderness. After one episode skilfully introduced he reduces the original melody in a manner which testifies to his excellent taste. This *Larghetto* can bear comparison with any other similar movement of the great masters. The whole symphony, it must now be confessed, shows at least, that Schumann is qualified to follow in the steps of Beethoven and Mendelssohn and to echo their melodious lyre. The orchestra has once lost in the interpretation of this work, with the exception of some of the first violins which occasionally shockingly executed.

The second symphony in D by Beethoven succeeded that of R. Schumann. Here we met with the unrivalled symphonist. We have heard this work performed by the *Société des Concerts* in Paris. And judging from one person, it seemed to us that the motion of the first movement was too quick, the first ten measures, which form a part of the introductory phrase, were answered by the violins and especially by the wind instruments instead of being given distinctly. The Larghetto though one of the longest of Beethoven is never tedious and never trespasses upon the attention of the hearer. It has been performed repeatedly at Metropolitan Hall by Jullien's orchestra. We now state that it is far more impressively and ably rendered by the Philharmonic. In such symphonies as are transmitted to us by Haydn, Mozart, Beethoven and Mendelssohn, the strings have always the preponderance over the wind instruments, and in that department the Philharmonic is superior to the thorough national orchestra. Owing to this circumstance the *Larghetto* was more beautiful, grand and majestic, even at the Tabernacle. A small *scherzo*, one of the most surprising in Beethoven, was followed by one of the boldest *finales* that the great symphonist ever wrote. Here again the Philharmonic will never be surpassed by any orchestra in this city.

The crowning orchestral performance was the graceful and joyous overture "Calm sea and happy voyage," by Mendelssohn. It was an equally successful and happy voyage for the performers. It stood the [illegible] felicitously.

M. EBEN performed an excellent piece on the flute. This instrument most pleasing in the orchestra, is but little fitted for solo performance, whatever may be the abilities of the performer, and as this ones as they were of a high order. Mr. Eben was loudly applauded.

Miss HENSLER sang twice. She was excellent in the well known *Ave Maria* by Schubert, except in respect of expression, and a warm rapt rendering of the music. She was thinking less of "Maria" (we thought,) than the audience. Her singing was received with great applause by the audience.

The second performance by this vocalist was the aria *rejoice greatly* from the *Messiah*, by Handel. The airs of this composer should never be separated from the work to which they belong. They suffer much by this separation. They are excellent as melodies, but when the composer indulges in the ornaments in fashion at his time, they hurt a little the ear of the hearer now disdainful of those stiff, quaint, vocal episodes, which delighted the past century age. Nevertheless, when joined to the complete work of the composer, surrounded by an atmosphere of their own, these *features* are accepted, or rather they pass unnoticed, while when associated with the melodies of the present day they offend a listener's musical feelings of the modern order. Such was the impression left by this air, although tastefully given by the songstress and well accompanied by the orchestra.

—PHILADELPHIA.—

A company of artists, Burgmuller, Baptist, Ashford, [illegible] violinist, and Mazzola, pianist, together with Miss Stepple, vocalist, gave a concert in this city on the 7th of January at the Concert Hall.

Miss Rosina Collins and her sister gave three concerts, on the 4th, 5th, and 6th, at the same room. They were assisted by Messrs. [illegible], Fries, Pritchard and Smith, from Boston.

Miss Mina Ormsby, a Pianist, gave a concert on January 14th at the Musical Fund Hall. She was assisted by Messrs. Harte and Langlotte.

—BOSTON.—

The Germania Musical Society gave an extra grand concert on the 14th instant, when they performed the choral and instrumental symphony *Le Desert* by Felicien David. The choral department was sustained by the members of the Mendelssohn Choral Society and the solos sung by Signor Corelli. Aptommas was the harpist.

—CINCINNATI.—

Madame Sontag gave her last two concerts on the 18th and 19th of January. She has secured the assistance of the female violinist Camilla Urso, in consequence of the illness of young Paul Julien. Madame's first concert in Louisville is to take place on Monday January 24.

Madame Sontag, among the acts of her generosity in this city gave a free concert to the pupils of the public schools on January 9th, in Smith & Nixon's Hall.

—NEWARK.—

Mrs. Hannah Moore Fairchild gave a concert in this place on Friday 14th instant, assisted by Mrs. Gillingham Bostwick, Messrs. James W. Ashe and another. Tickets 50 cts.—Mr. and Mrs. Loder lately arrived from Mexico, announced a concert in the same city and to take place on the 20th instant, to be assisted by Messrs. Hatch pianist, and Lock violinist.

—CHARLESTON.—

The Charleston Philharmonic Society gave their second concert of this season on the 11th instant, at Hibernian Hall. The grand oratorio *Athalia* by Mendelssohn, filled the entire first part of the concert.

—PITTSBURGH.—

The Pittsburgh Philharmonic Society announced their first rehearsal for the 18th of February, the proceeds will be given to the Young Ladies Society of this city for distribution among the poor. The choir of vocal amateurs will comprise sixty performers with a full orchestra.

—STAMFORD, Conn.—

The first musical convention ever held in this county was commenced in the Bethesda Baptist Church, on the 25th of December last. It was called to order by Prof. I. B. Woodbury of New York city, to whom [illegible] duced by the committee for the band and [illegible] as the [illegible]

—WASHINGTON.—

The Washington Glee Club gave their first concert on Tuesday 16th of January. The singers of the club have been previously under the training of an able teacher in this city, Mr. [illegible]

—NEWBURYPORT.—

The Newburyport Musical Society, assisted by the distinguished Harpist, [illegible], gave a concert at the City Hall on January 30th.

—RICHMOND.—

The Italian Opera company have been giving representations in this city to crowded audiences. La Sonnambula and Norma have been produced with great success.

Ole Bull assisted by Strakosch and Adelina Patti announce a concert in this city.

—ALBANY.—

The Hutchinson family gave two concerts on the 8th and 9th of January.

—BUFFALO.—

The Buffalo Philharmonic Society gave a concert on Monday evening, January 6th at the American Hall.

—STRASBURG.—

The [illegible] has been given a concert at Strasburg, [illegible] by Mlle. [illegible] as [illegible]

—ANTWERP.—

The celebrated songstress, Mme. Dongrange of the Imperial Academy of Music, in Paris, is going to give some representations of [illegible]

—MILAN.—

[illegible] season was closed by the production of the [illegible]. The principal performers were [illegible]

Mme. [illegible] performed the character of Fides, in the Prophet, most successfully. [illegible]

—MADRID.—

[illegible] has been received with earnest applause, as performed by La Tamberlik, [illegible] and [illegible]

Sheet Music Critically Assorted

"Nothing extenuate,
Nor set down aught in malice."

MUSIC RECEIVED FOR AN EXAMINATION [illegible]

Brown, Fanny. "[illegible] while you are young." Schottisch. [illegible]. T. S. Berry.

Written in the key of D major. Neat and not difficult. Suited for young people.

[illegible] T. H. "Young America Polka." 25cts. T. S. Berry.

The [illegible] of this composition runs boldly and it has [illegible] about it. The modulations, though [illegible] from each other are effected according to the laws of harmony, but render the work more difficult. It is adorned with a beautiful engraving.

[illegible] "Lilla, dear, good bye." Song. 25cts. T. S. Berry.

The introductory melody is very pretty, but in the following chorus the tenor part in the first measure of the first staff, and in the first measure of the [illegible] staff on page 3, is not conformed to the laws of [illegible] again in the first staff on page 3, fourth measure, the same fault [illegible]

[illegible] "[illegible]." 25cts. J. E. Gould. [illegible]

This piece is [illegible] and spirited. [illegible]

[illegible] "[illegible] from the Opera." No. 1. Martha. 25cts. J. E. Gould. [illegible]

Easy and elegant. Carefully fingered, especially written for young people.

[illegible] "[illegible] Schottisch." 25cts. J. E. Gould. [illegible]

There is a rich variety in this work. Each motive has its own rhythm and [illegible] both [illegible] and [illegible]

[illegible] "Magpie Schottisch." 25cts. J. E. Gould. [illegible]

Rather monotonous [illegible] adorned with a beautiful title page.

[illegible] "[illegible] Schottisch." 25 cents. J. E. Gould. [illegible]

[illegible] are too often repeated, showing

barrenness of invention in the writer. [illegible] well and tastefully got up.

[illegible] "My heart would seek a [illegible]." 25cts. Firth, Pond & Co.

There is feeling in the melody, but the accompaniment [illegible] to it, the right hand playing [illegible]. In general, the composer should endeavor to separate his accompanying parts from the melody that the latter be not [illegible] by the former.

[illegible] "The Opera [illegible]." 25cts. Firth, Pond & Co.

It runs easily throughout, and suits well beginners.

[illegible] "[illegible] Polka." Firth, Pond & Co.

Very good polka, of an uncommon [illegible] and [illegible]

[illegible] "Mary's [illegible] pieces for the Pianoforte." 25cts. Firth, Pond & Co.

A very good arrangement for young people, carefully fingered.

Barley, T. Edwin. "[illegible]." [illegible] G. W. Brainard & Co. Louisville.

The melody of this song is smooth and pretty. The harmony is varied, but is marred by [illegible] between the bass and one of the parts in the right hand, on page 4, fourth staff, first measure.

[illegible] "[illegible]." [illegible] G. W. Brainard & Co. Louisville.

The first part in D flat major runs boldly and affords good practice for octave passages. The second part in A flat major is lively and graceful, the whole style of this piece is [illegible]

[illegible] "Stranger, [illegible]." [illegible] G. W. Brainard & Co.

The first strain in [illegible] major will please the singer for the melodious character, but we cannot account for the transition from the key of B major to the second [illegible]. This breaks the musical treatment and is [illegible] in such an unpretending work as a romance. [illegible] we cannot [illegible] the [illegible] which precedes the key of F major, unless the author intended to [illegible] the key of A major of the third [illegible] but then he might as have written a [illegible] for the [illegible] of the composition in the original key.

[illegible] Charlie. "[illegible] Quickstep." G. W. Brainard & Co.

[illegible] piece, [illegible] calculated to gratify the [illegible] to whom it is [illegible]

[illegible] "[illegible] Quickstep." [illegible] G. W. Brainard & Co.

Somewhat noisy and not very new in style; but affording good exercise for the left hand. Written in the key of F major.

[illegible] "[illegible] of Kentucky." 25cts. Wm. Hall & Son.

A graceful Ethiopian melody. Written in the key of A major—not difficult.

—— "[illegible]." Song as [illegible] Christy's [illegible]. 25cts. Wm. Hall & Son.

Another Ethiopian song cheerful and exciting. The [illegible] of its movement makes it rather difficult and but suited for [illegible]

[illegible] Charlie. "[illegible] Polka." [illegible] Ditson.

We recommend this polka as a [illegible] piece of practice for well advanced players. It will afford them also a pleasing recreation.

[illegible] "[illegible]." Ballad. 25cts. Horace Waters.

[illegible]

[illegible] "The [illegible] of our time." Polka. 25cts. [illegible]

This is a good piece in the [illegible] of the [illegible] by which the author intended to [illegible] the [illegible] this [illegible] There is much taste in the composition. [illegible]

[illegible] "La [illegible]." 25cts. H. Waters.

A good arrangement of this excellent and popular air.

[illegible] "The [illegible] Song." 25cts. H. Waters.

A [illegible] melody destined to meet with great success in the drawing room.

OBJECTIONABLE.

[illegible] "We are coming sister Mary." Firth, Pond & Co.

The melody is good; but on page 2 second staff, first measure, there are [illegible] between the bass and [illegible], in the [illegible] also, on the same page, fourth measure, there are [illegible] and [illegible] between the bass and the upper parts.

[illegible] on the Voice

[illegible]

NUMBER III

After the vowels come the Consonants, which sounds are produced by different operations of the organs of articulation: 1st, The contact of the organs; and the expulsion of the air [illegible] contact; and 2d, The different positions given to those same organs, whereby the emission of the air will produce different sounds, answering to that difference of position. We have consequently two different classifications of consonants, the one "Explosive," the other "Sustained"—a distinction which is of the utmost importance in Singing.

To form the Explosive Consonants the organs of articulation come in sudden and perfect contact, and after a moment of pressure separate when the Consonant is released. The Consonants P, B, T, C, K, D, are thus formed. The Sustained Consonants on the contrary, are those formed by a murmuring sound that may be prolonged at will; they are M, N, R, S, L, X.

Consonants may be divided into five families:—

The first—Labial. (The lips combining one with the other.) P, B, M.

The second—Labiodental. (The upper teeth and the lower lip.) F, V.

The third—Lingua-dental. (The point of the tongue with the teeth.) T, D. (TH in English.)

The fourth—Lingua-palatal. (The back part of the tongue with the palate.) N, L, C, R, S.

The fifth—Lingua-guttural. (Contact of the tongue with the teeth.) K, G, hard, Q.

The singer should pay particular attention to this study, observing carefully the manner in which the organs come in contact and the action that parts them suddenly to produce the different Consonants. Thus prepared he will know how to connect them well, in forming sound to those organs only which are necessary, thus subjecting them to the most simple and natural movements. From the want of giving to this study all the care it claims, some singers will [illegible] necessary action of the organs, [illegible] movements; for example they will put in action the lips and the lower jaw when the tongue alone would suffice. Others produce the Consonants by an excessive mechanism and in consequence would say [illegible] for [illegible]; or by too strong a movement of the organs would pronounce [illegible] instead of [illegible] [illegible], for [illegible] and sometimes by giving on the contrary, too slight a movement to the organs, they will pronounce [illegible] instead of [illegible], [illegible] for [illegible]. [illegible] the following exercise for the development of the organs of articulation; the object being to [illegible] each syllable with a vowel and [illegible] with a consonant:—

[illegible]
[illegible]
[illegible]
[illegible]

This exercise is intended to show the manner of improving the organs of articulation, but not the manner of pronouncing the words when united to the melody; that appertains to the art of accentuation, which depends upon the various duration of the sounds, the different timbres and the different degrees of intensity of the several open vowels, which are [illegible] to every language does not enter into the art of [illegible] which is only grammatical and [illegible]

We have spoken of the [illegible] rhythm; this is found in all languages. In speaking our rapid conversation arises on a single point of each word that nothing predominates [illegible] syllables that surround the others. The rules that determine the importance of this privileged syllable, constitute the [illegible] accent. There is also the accent given to the consonants which is done by giving a stronger expression to one in particular as in the words troppo Bella. This impulsion or impulsive accent, may be given first, to fortify the expression of the one [illegible], second, to obviate the mechanical difficulty of articulation and lastly to give more intensity to the voice in singing in a large room. These rules are good for all languages: the effect is produced in Italian by separating the two consonants at [illegible]. An inclusion being a most important study in order to pronounce well great care must be taken to accent strongly and feebly the consonants according to the intensity of the voice and the size of the room. We accent more strongly when we declaim and yet more strongly when we sing than when we speak.

A Letter from Mr Fry

New York Tribune Office, |
January [illegible]

MY DEAR WILLIS—As a well-wisher to yourself and your Journal, I regret [illegible] the article you made in the last *World* of the 7 instant, consisting of a [illegible] lines on my *Symphony of Santa Claus* with a paragraph on the other symphonies of mine, containing [illegible] and injurious [illegible]. To add of [illegible] paragraphs [illegible] length [illegible] and the interests of High Art.

I believe [illegible] *Santa Claus* [illegible] the longest instrumental composition ever written on a single subject, with unbroken continuity. It was composed expressly to exhibit the poetry and grandeur of [illegible] orchestra. It was presented [illegible] for the first time [illegible] Hall and repeated nearly every evening until the departure of the company for Boston, and received [illegible] affection [illegible] applause and encored [illegible] occasion, notwithstanding its extreme length of [illegible] and [illegible] with [illegible] in a musical Journal. I am aware I may not be [illegible] when I claim for *Santa Claus* that it is the longest unique symphony ever written, as [illegible] that a few of the [illegible] symphonies composed [illegible] to the classical [illegible] [illegible] my [illegible] but I [illegible] to combat the position which you have taken as to my [illegible] of the [illegible], and to demonstrate that there is no more unity in the four distinct movements of the classical symphony [illegible] the [illegible] which is an [illegible] absurdity of the founder of the school, and only accepted and admired by those who have not the critical originality [illegible] and [illegible] lighter, to [illegible] and to [illegible] all things which bear the [illegible] of age. [illegible] the [illegible] symphonies have an [illegible] [illegible] the [illegible] them.

To characterize [illegible] *Santa Claus*, as "an extravaganza"—a [illegible] of thousands of notes [illegible] written with the most conscientious regard to the philosophy of Art as I understand it and the requirements of change or progress which more than [illegible] an Art [illegible] such [illegible] could be accepted. I hold that the [illegible] the same dignity of musical Art, [illegible] composer, requires [illegible] of the [illegible] of the [illegible]. This is the [illegible] of this [illegible] so [illegible] that [illegible] Art [illegible] a single American [illegible] with competition [illegible] the [illegible] years of the [illegible] with [illegible] and [illegible] of European [illegible] would [illegible] symphonies, that I [illegible] to be brought [illegible] the [illegible] before the public last winter, [illegible] *Jullien* [illegible] to [illegible] nobly, that he also, recently performed them. I would [illegible] at present [illegible] these remarks [illegible] Philharmonic Society [illegible] has [illegible] from that Society [illegible] performance of [illegible] composition of mine. [illegible] Americans [illegible] who are engaged in the [illegible] all degrading [illegible] European [illegible] I [illegible] the performance and [illegible] of [illegible] Society. As the chances for an American [illegible] before the public any work of musical High Art depend [illegible] in this country upon the [illegible] of [illegible] splendid [illegible] and [illegible] musician as M. Jullien [illegible] the Journals [illegible] who [illegible] musical critics [illegible] such works, even when so presented to the public and played with so much applause and enthusiasm [illegible] as [illegible] they have a [illegible] there ought to be at least one technical Journal to [illegible] where technical criticism and extended analysis [illegible].

In reference to [illegible] I would state that I am connected with *The New York Tribune* [illegible] and general editor having [illegible] musical department [illegible] my hands. In the capacity of musical [illegible] performance [illegible] write however late at night I may sit down to [illegible] notice of any musical performance [illegible] that it [illegible] before the [illegible] of that Journal the very morning after the performance has taken place. Notwithstanding the *Tribune* has [illegible] newspaper [illegible] and has no [illegible] type to [illegible] musical [illegible] may be [illegible] necessary to convey to the reader the meaning of the musical text and [illegible] I [illegible] for such as [illegible] example—when *Il Profeta*—*The Prophet*—[illegible] though the work of a foreigner in a foreign land [illegible] requiring as [illegible] of the [illegible] its [illegible] reputation—was [illegible] I [illegible] get the [illegible] from the manager and [illegible] every page and on [illegible] of the first performance which [illegible] was midnight, to sit down in my [illegible] room, and write more than [illegible] of [illegible]—historical, vocal, instrumental and personal—of the work and of the special performance of that night—all of [illegible] the next morning [illegible] though of course I [illegible] to bed till dawn. I [illegible] this to show [illegible] I consider a conscientious performance of a critic's duty [illegible] what is done by Americans as European [illegible] much more, then, [illegible] American [illegible] in the growing state of [illegible] from my point of view [illegible] I expect to see the same justice extended to me [illegible] to all [illegible] others—not being guided by any geographical or chronological [illegible] of [illegible] the [illegible] Philharmonic Society and the critics who [illegible] and speak for it!

But I give the [illegible] symphony as an instrumental work corresponding in rank and magnitude with *The Prophet* as an operatic work—a symphony written in the school of romance and not formalism [illegible] in [illegible] and in instrumentation—[illegible] nothing [illegible] of the incomparable quartets of a [illegible] a Weber, a [illegible] a [illegible] and others of that [illegible] written [illegible] the [illegible] of the orchestra compared with [illegible] and [illegible] it [illegible] in my judgment entirely a total misapprehension of the [illegible] and spirit of the piece.

I do not [illegible] what the meaning of [illegible] in [illegible] my symphony is not serious [illegible] Lamb [illegible] "Let us [illegible] nothing, the fools are coming." And this [illegible] of seriousness [illegible] made the [illegible] of Art, though the great writers of [illegible] the [illegible] his [illegible] in his equal [illegible] with [illegible] and grief—and [illegible] of [illegible] to [illegible]. [illegible] by the [illegible] and the quadruple tragedy of *Romeo and Juliet*, [illegible] and [illegible] As to myself I utterly and absolutely [illegible] such a view of serious Art. It is [illegible] the [illegible] genius, but he [illegible] as Shakespeare is made both [illegible] and Mozart being the [illegible] of [illegible] and Mozart [illegible] of [illegible] having [illegible] a [illegible] in speech or music in the whole course of his life.

I state broadly that Mozart had no comic genius. His [illegible] was mainly gentle and [illegible] rising to [illegible] but not comic. It may be safely stated, that a comic character [illegible] a comedy [illegible] all, in his *Don Giovanni*, I [illegible] cannot discover. It is very true, that in the [illegible] movement as [illegible] the opera [illegible] but [illegible] eloquently many words in the same [illegible] (and [illegible] a very poor sort of comedy [illegible] of [illegible]) but the whole spirit of the [illegible] with some of the [illegible] is not at all comic. The next movement in [illegible], so far from being comic is just suited [illegible] to a Mass—and I have heard it sung in the [illegible] in [illegible] to the words *Agnus Dei* with [illegible] effect. It is [illegible] genial, and spiritual in its character. Beethoven condemned the [illegible] of *Don Giovanni* [illegible] that the [illegible] of the [illegible] which, he considered beneath the [illegible] of music: and [illegible] singing spirit being Italian and not German, which [illegible] throughout [illegible] never [illegible] the [illegible] whether [illegible] serious [illegible]. Mozart [illegible] young in the [illegible] of his genius, but not the gift from [illegible] for comedy. [illegible] Mozart's genius [illegible] profound [illegible] exactly an [illegible] of his [illegible] [illegible] Mozart [illegible] [illegible] de la grandeur [illegible] que le [illegible] [illegible] à ces [illegible] [illegible] de la [illegible]." [illegible] to the lady [illegible] "Fudge." If Mozart did [illegible] comedy as a composer it would not require to be [illegible] more academic [illegible] taste. Comedy is [illegible] out of the same place as that [illegible] by Shakespeare three hundred years ago. [illegible] appears to think that comedy is a [illegible], and not a divine spark.

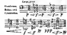
As to [illegible] comedy I shall not treat of that, as [illegible] never [illegible] that he [illegible] it. But I have heard him [illegible] a hundred times [illegible] "Fudge."

If [illegible] who [illegible] taken of the philosophy of Art—of [illegible] which [illegible] [illegible] and then [illegible] to earth, [illegible] then [illegible] the parts making [illegible] vocal according to [illegible]—[illegible] It [illegible] of [illegible] in Tartarus. [illegible] according to the [illegible] and purity of innocence and [illegible]—which [illegible] [illegible] they ought to be, [illegible] and [illegible] for the sake of [illegible] only [illegible] of music [illegible] of an idea,—which seeks to [illegible] *Santa Claus*, [illegible] Fairy [illegible] in [illegible] with Queen Mab—which [illegible] story,—[illegible] to the *Journal of Commerce* [illegible] through the [illegible] of the [illegible]—[illegible] the [illegible] of [illegible] in describing the [illegible] of a perishing [illegible] in the snow storm, using for the first time in Symphonic Art the grandest of [illegible] and pathetic instruments [illegible] a solo [illegible]—which is [illegible] "[illegible] the stars" [illegible] of the [illegible] before the [illegible] their orchestras,—which [illegible] as they ought to be [illegible]—[illegible] on a Christmas [illegible] Haydn [illegible] in his Toy Symphony [illegible] that I [illegible] to Dresden, [illegible] with [illegible] instruments [illegible] but as a [illegible] with a [illegible] on and [illegible] in "[illegible] hear" [illegible] which [illegible] the [illegible] with all the [illegible] of [illegible] a great [illegible].

[illegible]

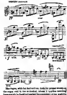
led by a sheep and Indian drums,—the brilliant appear the contrary of the rolling spheres, whose [illegible] glad tidings,—which, I think, worth more than the passing paragraph given to it in your journal. Even had it been blame—instead as it was applauded by the public—it should have received a better notice.

What is music, let me ask, in its highest position as a composer? Is it learning or mechanical labor? If it be only these, I would leave off writing, and take up mathematics where I left, and learn to calculate an eclipse. Is it imitating classical models? No.—Is it imitating finished specimens long drawn out? No. It is the original mode of expressing an original idea. In the dreary ignorance of what is music, "imitative music" insulted "the refined mind." But all music is imitative, or it is good for nothing. If it be merely agitating puzzles to attentive, it is the imitation after only the tones of the voice which is speaking, typifying the thoughts and feelings. If it be descriptive music it imitates either the language of nature as expressed in the elements or vocal utterance. To this may be added, the painting of scenes by poets are second with these scenes—and an impalpable motion [illegible]—a national or other dream of antiquity, the characters of the newly awoken,—the harsh blast of the trumpet to cause the sudden tempest to arise before the imagination, and so forth. To this must be conjoined [illegible] mode where the chords or melodic traits wind and roll like the mind's exhaustless in some finely upon dreams. For example I recall some mystic harmony



And having some mystic or eerie melody until the horn may begin "pianissimo" and undulatingly as in key an sequence

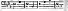
Violins, con sordini, [illegible] the great tree.



The fugue, with its derivatives, finds its proper would on the organ and in the cathedral, where it typifies sounding (completely in the thick intelligent incompetency of the positive dotage of its harmonies) and the very idea of sustained and increasing glory. But a fugue transplanted except for indispensably dramatic purposes, and carried into orchestra or piano or quartet music for the sake of showing the learning of the author (as indeed is ninety-nine cases out of a hundred) only shows his ignorance and sense of self-[illegible] in one's expression of his works. It is understood that every composer who has taken strength in some in presence of the public and written many a fugue while a [illegible] he accounts a master. I mention this because there is a vast deal of [illegible] whenever a fugue appears by note and head.

I have some opinion of high [illegible] I simply [illegible] things to be considered, such as only performance to establish the narration of the paper in statement and otherwise. I ask he agrees contrary to my views of high Art. [illegible] but it lies but which must act in [illegible] that the purity and eloquence of the tone of any performer are in no role of the necessary mechanical difficulties. Witness all the solo players: a Paganini, a Liszt, Thalberg, Gottschalk, &c. This fact has I think escaped critical intention, in nothing [illegible] there is a philosophy in rendering these difficulties so they may be applied successfully in certain dramatic orchestral treatments. I have now described what I think the highest interest of Art according to the closest limitations.

Now in connection with these views consider symphonic music, whose movements are stereotyped, whose secondary points stand out so that they are pointed is not music of the highest kind. The orchestra [illegible] is wanting. I [illegible] not consider the highest mission of music for Beethoven to take this trivial passage, from which many call his greatest work the *Eroica*,



and after using it through hundreds of bars forming the greater part of the first and second [illegible] of the allegro, it puts in the form of a mechanical [illegible] with an [illegible] balance *for* part also mechanical, about the whole thing will as instrument [illegible] I call it an absolute [illegible] or the highest [illegible] of Art. when Weber, in the overture of *Der Freischütz*, emerges from this form, vividly to an [illegible] and [illegible] with Shakespearean impulse and dramatic progress he crowns the work with the grand major finale. Whether there is any satisfaction [illegible] in the construction of such a piece [illegible] *Andante* or *Grave*, or quadruple counterpoint [illegible] or hammering [illegible] whether the author [illegible] these passes [illegible] the ninth and eleventh never seems in one [illegible] question or small detail. I [illegible] suppose that because Weber did not [illegible] to ignorance. It [illegible] conjugation [illegible] I call on all occasions. In comparison with *Der Freischütz* overture I consider every [illegible] piece previously written on the symphonic model as inferior in point of truth and genius; and whatever may be the opinion [illegible] Beethoven is later of Weber.

Next I shall touch upon instrumentation. In Handel's time instrumentation had hardly got beyond the stringed quartet, as Mozart was called in to fill up the orchestral blanks in the original score of *The Messiah*. Haydn however who has done more for instrumentation than any other man [illegible] it he wrote it classical and [illegible] he is orchestra. Beethoven [illegible] majority in certain [illegible] Rossini [illegible] the horn parts [illegible] than the parts severally; laying in [illegible] increased the sonority especially in piano passages [illegible] the trumpet part from the [illegible] the only [illegible] (I will except from this a single dramatic hit by Gluck.)—The orchestra as Handel left it in his *William Tell* was very much as it had [illegible] one instrument of the bass clarinet, the sax horn and [illegible] and some other details, especially of violinists.

As wind instrument players were generally the good, and their instruments imperfect, in classic times, we find in the [illegible] music comparatively little for them to do, and they are hardly ever [illegible] Hence the string [illegible] instruments [illegible] play all the detail [illegible] the only step at a particular force at the last, making in the characteristic of what is called classical music a most wearisome monotony. As well might a painter use only one tint,—"All red, all red!" However profitable the stringed instruments are of whom it fatigues any ear to hear them throughout a whole symphony without stopping—I don't care who wrote it. I have no [illegible] for instance, but [illegible] for facts. Instrumentation has immensely [illegible] fixed and improved its means since Handel's time. In the first place, one [illegible] of the stringed instruments comes out with these full force when heard after the rest, especially the bass [illegible] long sustained passage. Their highest notes, too, can be firmly [illegible] the late version still ought to [illegible] (bending this instrument) and with the [illegible] and [illegible] belonging to their several possibilities. Thus I have, in *Santa Claus* carried the violins in the extreme up to

with perfect safety to represent the [illegible] of "the stars that sing." But my music would, as in other line the wide [illegible] of instrumentation, and I shall hasten to a [illegible] in noting particularly what you [illegible] words in regard to this symphony of *Santa Claus* and so to two other symphonies of mine played by M. Jullien, to which in the same number of your journal, you also devote some lines.

In the first place you make no mention of any grounds [illegible] of the instrumentation of *The Day in the Country* except as to the misrepresentation for which you should [illegible] you author[illegible] You say

"The author [illegible] the re-cast the instrumentation (of *The Day in the Country*) to adapt it to the style of vogue at Metropolitan Hall."

I do not feel complimented, Mr Willis, that you should think I am influenced by such [illegible] in [illegible] views of Art, as to adapt my music to any style in vogue. I consult my soul in writing and nothing else. But you are utterly mistaken in saying that I recast the instrumentation of *The Day in the Country* to adapt it to the style of vogue at Metropolitan Hall. *The Day in the Country* and *The Breaking Heart* were both written in the same week, previous to the lectures which I delivered at Metropolitan Hall last winter. They were both performed at the first lecture. The score and parts then used are the very ones used by M. Jullien at Castle Garden last summer and recently at Metropolitan Hall; and neither in the score nor in the parts from the time they were composed had [illegible] been the alteration of a single note. I do not know what may be the processes of other composers. For myself, I only compose when I feel in the vein, and what I produce in this mood, I do not afterwards think I can alter for the better. [illegible] of your [illegible] it very [illegible] I am an American, and was not born in Germany during the last century, and therefore &c. &c. Likewise, according to your journal, sometime since, the instrumentation of *The Day in the Country* wanted "experience." That experience, it seems, was gained when I [illegible] a few hints, etc. I understand all this Mr Willis. The instrumentation was pronounced "thin." [illegible] "thin," I [illegible] it. The dramatic [illegible] called "fiddle stickers" [illegible] in the score, and as I wrote my violins into six or eight parts and portray [illegible] If the slender [illegible] it was because they [illegible] how. But the adaptation to the style of instrumentation to which you refer "as in vogue at Metropolitan Hall," was simply I suppose, one [illegible] which portray in a [illegible] the rough steps of [illegible] both hoofed [illegible] in the same dance; then I always wish in adopt [illegible] to solo, as of course, I [illegible] myself of the strongest [illegible] to make up that article. I am aware that it is not classical; but means the Mr. Willis, if I thought the classic sonata perfect and satisfactory, I would the [illegible] as to be their classical [illegible] and as there are but two things in the world—substance and shadow—and a man [illegible] the one or the other. I [illegible] play shadow. If I did not think that I could make a school for myself, I would [illegible] write at all [illegible] as who I [illegible] any name. But every such composer has considered it beneath the dignity of his bosom [illegible] to copy [illegible] forms, and below in the steps of the "illustrious [illegible]," as the [illegible] always, and invariably would have him do, running [illegible] down his [illegible] when he finds that he is [illegible] If he had the studies and make himself master of the art of writing fugues and canons, he is an ignoramus, a quack and pretender who does [illegible] I must be [illegible] If he publish fugues and canons for the purpose of showing that he can [illegible] it is about as much to his credit, as to publish the multiplication table to show that he had committed it to memory and was able to write it down.

The Breaking Heart, you think, of the year paragraph, "in being written of late, shows an unquestionable improvement upon *The Day in the Country* even after the changes introduced into the latter by the author." I [illegible] thankful, I suppose, for small favors, but here it a [illegible] mistake—the [illegible] as to the date of the [illegible] I explained above, and this [illegible] on the "improvement" I have [illegible] As *The Breaking Heart* was composed at the same table, and in the same week as *The Day*, what time was there for improvement, mind? I [illegible] "more or mind." But if [illegible]

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[illegible] of the two pieces, *The Breaking Heart* was the first composed.

Thus again you say "Many etc. (of *The Breaking Heart*) [illegible] the melodies are of a [illegible] style and the various departments of the orchestra are more [illegible] brought [illegible]." As regards the [illegible] of the two parts, of course I cannot countenance any judgment as a point of taste or perception—every artist has a clear right to form his own—but I would remark that *The Day in the Country* [illegible] to play and was only heard [illegible] in Metropolitan Hall at the last Concert, after it had been played during a [illegible] in Castle Garden, in Boston and the South, [illegible] the experience of the Conservatory at Paris, which gives three practices or hearings to a symphony. But, Mr. W[illegible] I contend in *The Breaking Heart* the melodies to be of a broader style. The *Breaking Heart* represents a tragedy in a cathedral—that [illegible] and home of eternity—where the scene of the [illegible] is religious [illegible] [illegible] national [illegible] of [illegible] genius. I shall never forget my sensations in visiting for the first time the Cologne Cathedral where the former is wreaked upon stone, the vault of heaven [illegible] in [illegible] arrows—the street and stands [illegible] breathing [illegible] no longer can [illegible]. Of course when I take as the most delicately reared young [illegible]—not simply a young woman—and put her to blind love and melancholy, [illegible] a cathedral—when I arrest her [illegible] by an *Agnus Dei* (Lamb of God who takest away the sins of the world) as played on the organ [illegible]—for such I consider the [illegible] and [illegible] of the [illegible] brass instruments [illegible] I have treated them in the orchestra, [illegible] and not a pair of bellows [illegible] the organ—when [illegible] never [illegible] than before, [illegible] of violoncellos [illegible] double octaves, forbidden [illegible] the melodies [illegible] "broader" than when I write as in *The Day in the Country* the open [illegible] and [illegible] of peasants, with their grinning [illegible] all of them [illegible] jolly [illegible]—all save the unhappy being [illegible] of [illegible] I understand it.

In connexion with this, you say you "will not inquire whether there be [illegible] speaking." "He [illegible] anticipated [illegible] and were not quite opposite to the expression of an idea—and so on [illegible]."

Now what is unity? [illegible] Dante and Shakespeare [illegible] and Voltaire [illegible] the latter a barbarian. [illegible]—Shakespeare [illegible] the [illegible] of human nature. So in music, because I could write sonatas in a certain form, and then Beethoven, Haydn, Mozart, [illegible] and other great men, copied [illegible]—call that form "unity"—call the only unity [illegible]. If you [illegible] I think I [illegible] forms as [illegible] as the others, and if I did not, I would consider myself out of place before the public.

Let me [illegible] a word about the form and so-called unity of the classical [illegible]. I have quoted the *Eroica* symphony of Beethoven already, [illegible] one of [illegible] of all symphonies. The finale [illegible] of this [illegible] very long [illegible]. The first third of it is composed [illegible] the remainder is taken up with the variations [illegible] developments of the first third, and repetitions of the original andante—but both in the original key [illegible]. Now this is a complete whole and much the largest [illegible] of the four movements of which the symphony is composed. The [illegible] does not really require anything more after its first movement, [illegible] observed. [illegible] they are [illegible] a dead march follows—a long movement—having no connection [illegible] with the preceding piece and instrumented by the way as no dead march ought to be—the stringed instruments [illegible] although the [illegible] of a dead march depends upon the use of the brass and wood instruments, and I consider such a procedure [illegible] from music's dramatic truth [illegible] in the orchestra [illegible] by playing on the stringed the violins with the fingers. But this apart the march is complete in itself and forms [illegible] number two. Then again, [illegible] up we have a Scherzo—or "playful" movement—[illegible] which has no [illegible] connection with the preceding as a landscape [illegible] has to do with the [illegible] this is a [illegible] and Finale [illegible] there. Then comes [illegible] number four [illegible] with variations, which of course has no [illegible] meaning as progress, and no [illegible] relationship to the "hero" [illegible] and this with a coda completes the symphony. If there be any unity in these four separately complete, and utterly [illegible] movements, I am not discerning. The classical critics [illegible] but the four movements are [illegible] united as a whole.

The [illegible] is a play or an opera [illegible] to the [illegible] and purpose of the plot, and in the [illegible] of the [illegible] but the [illegible] of a [illegible] symphony seem to be the number of the movements [illegible]. Plays and operas are written in one, two, three, four, five and even six acts and are not [illegible] to any rule, [illegible] the number of acts. But applying the [illegible] rule of the classical symphony [illegible] to them we would [illegible] of more [illegible] number of acts, say four, and [illegible] reason and common sense [illegible] these classical critics, [illegible]. But [illegible] must be unity in a play or opera, [illegible] the number of its acts or the time required for their performance; whereas this four distinct movements of a classic symphony [illegible] more [illegible] than four acts of four different plays [illegible] a dramatic performance [illegible] would be no more an absurdity than the [illegible] classical [illegible] symphonies.

In the [illegible] of *Santa Claus* [illegible] of my other symphonies—[illegible] meanings—there is a plot, and they tell their own stories, according to the programme, and each movement [illegible] connected with [illegible] in sequence, and that is what I call unity [illegible] any authority to the contrary [illegible] the United States, [illegible] and stand the test of time. There are so many who cry—"There is but one God and ——— is his prophet." [illegible] that it would be quite unnecessary for me [illegible] the chorus of praise [illegible] my protest against [illegible] no matter by whom committed or how venerable, [illegible].

[illegible] your argument: *The Breaking Heart* has a great deal of classical unity. To be sure it [illegible] the [illegible] of the [illegible] but [illegible] the classical [illegible] are followed [illegible] classical, [illegible] *Agnus Dei*, [illegible] the key note. [illegible] but by no [illegible] leading to [illegible] with the [illegible] C above,—[illegible] God—[illegible]—and as an end, the third representing [illegible]—which did not fail to touch.

As I am discussing the tender passion, let me say [illegible] to the [illegible] that the [illegible] principle [illegible] in the production [illegible] is wholly wanting in Beethoven's *Pastoral* symphony. How differently with Shakespeare:

Duncan. This castle hath a pleasant seat; the air
Nimbly and sweetly recommends itself
Unto our gentle senses.

Banquo. This guest of summer,
The temple-haunting martlet, does approve
By his loved mansionry, that the heaven's breath
Smells wooingly here: no jutty, frieze, buttress,
Nor coign of vantage, but this bird hath made
His pendent bed and procreant cradle: Where they
Most breed and haunt, I have observed the air
Is delicate.
—(*Macbeth*, Act I. Scene VI.

My limits will not permit me to quote on this [illegible] of [illegible] the [illegible] descriptions [illegible] the one in Tennyson's [illegible], and the [illegible] in Tennyson's *Locksley Hall*. Music being "the food of love," [illegible] of it than poetry.

[illegible] to your special [illegible] *Santa Claus*.

"*My* [illegible] *Santa Claus*" [illegible] a [illegible] Christmas piece, [illegible] of [illegible] not [illegible] work of art. It is a kind of [illegible] which [illegible] laughing [illegible] their [illegible] with [illegible] However [illegible] there is [illegible] employed [illegible] I wrote [illegible] the [illegible] of the piece, *The Lord's Prayer* [illegible] results [illegible].

Santa Claus opens with a slow movement [illegible] long, being [illegible] of Weber the *Freischütz* [illegible] I have [illegible] above. The [illegible] is laid in [illegible]—the [illegible] that the Son of God is about to be born of woman. [illegible] major C major [illegible]—all in a [illegible] of [illegible] being the [illegible] Christ [illegible] key—and the [illegible] the lullaby of Madonna and Child. Then comes the [illegible] which, [illegible] every single note is designed to be wedded to [illegible] declamatory [illegible]—and not as the old [illegible] written of [illegible] Italian [illegible] formal [illegible] expressing nothing but [illegible]. This [illegible] by a *Madonna* [illegible] leading by an enharmonic transition [illegible] and then follows the archangel's annunciation played by all the [illegible] instruments in declamatory unison as though [illegible] the glad tidings, while the [illegible] play from

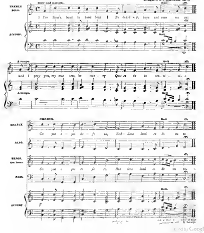
[illegible] the [illegible] of religious harmony. I then break through [illegible] to [illegible] and [illegible] by [illegible] harmonies of [illegible]. In all this you can discover [illegible] an earnest work of art. [illegible] of the orchestra [illegible] be as earnest work of art you will find it there. So too you can find [illegible] where [illegible] the gentle [illegible] of the family [illegible]. Nothing serious, in the attempt I have made to draw dramatically the line between the [illegible] of the family [illegible], and the [illegible] to the general [illegible]. Nothing [illegible] to point character in the [illegible] to represent the children, the [illegible] and the old people—the latter [illegible] in the dance "Just [illegible]" in Christmas. Nothing serious—[illegible] the dance [illegible] we come to *The Lord's Prayer*, [illegible] and [illegible] land. Nothing serious in the *Lullaby*—where the [illegible] speaks of [illegible] mother (of Mary and the infant Saviour [illegible]) and the rocking [illegible] and the [illegible] that cannot harm the infant [illegible] in the [illegible] serenity—[illegible] of [illegible] than one [illegible] will [illegible]. Nothing serious when the *Lullaby* having gradually [illegible] away—[illegible] here [illegible] of [illegible] and here, I must [illegible] a moment as the [illegible]. [illegible] of it discordant. I call [illegible] as they [illegible] or God. If Haydn in *The Seasons*, Beethoven in *The Pastoral*, and Rossini in *William Tell*, [illegible] made [illegible] of attempting to describe a storm I [illegible] for [illegible]—[illegible] there is no use of [illegible] expectation. But [illegible] heard Beethoven's *Pastoral Symphony* [illegible] of the [illegible] while I consider it [illegible] as [illegible] I don't speak of it as a composition apart [illegible] *Pastoral* symphony.) I determined to write [illegible] of nature as it ought to be written. In *The Day in the Country* I [illegible] the dance, [illegible] and [illegible], as it ought to be written, having [illegible] than [illegible] among the [illegible] of Europe, and knowing what makes them dance, and knowing [illegible] they would [illegible] in [illegible] to dance by [illegible] in that symphony I would have introduced a summer storm [illegible] as it ought to be, but [illegible] required many new [illegible] at present do not exist—and I [illegible] to write a [illegible] storm, which [illegible] I would [illegible] to [illegible] the critics of Beethoven [illegible] with regard to the *Pastoral Symphony*," the feelings of the composer during the storm,"

(See page 38.)

The Boar's-head Carol.

The Boar's head soused was anciently the first dish on Christmas Day and was carried up to the principal table in the hall with great state and solemnity. Wynkin de Worde printed in 1521 a *Collection of Christmas Carols*, in which was "A Carol, bryngyng in the Bores Head." This Carol is still annually sung, with some innovations, at Queen's College, Oxford. A copy of this latter version, with an accompaniment for the Pianoforte, and the Chorus harmonized for four voices, is here given.

Arranged by E. F. RIMBAULT LL. D.


Slow and majestic.
TREBLE SOLO.
I bear the Boar's head in hand bear I, Be-deck'd with bays and rose-ma-ry;
ACCOMP.
Rall.
A tempo.
And I pray you, my mas-ters, be mer-ry Quot es-tis in con-vi-vi-o.
A tempo.
CHORUS.
TREBLE.
ALTO.
TENOR.
BASS.
Ca-put a-pri de-fe-ro, Red-dens lau-des Do-mi-no.
ACCOMP.

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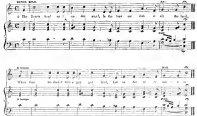
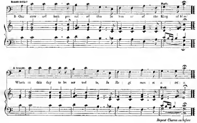

TENOR SOLO.
Rall.
2 The Boar's head as I un - der stand, Is the brav - est dish in all the land,
Rall.
A tempo.
Rall.
When thus be - deck'd with a gay gar - land, Let us Ser - vi - re can - ti - co.
A tempo.
Rall.

Repeat Chorus as before


BASS SOLO
Rall.
3 Our stew - ard hath pro - vid - ed this In hon - or of the King of bliss,
A tempo.
Which on this day to be ser - ved is, In Re - gi - nen - si a - tri - o.
Rall.

Repeat Chorus as before

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[illegible]

[illegible] The winds of winter may be imitated. [illegible] the *Pastoral Symphony* [illegible]

[illegible]

[illegible]

[illegible]

[illegible]

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(Reply next week.—R. S. W.)

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RICHARD STORRS WILLIS,
EDITOR AND PROPRIETOR.

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THE MUSICAL WORLD & TIMES.

RICHARD STORRS WILLIS, Editor and Proprietor. NEW YORK, SATURDAY, JANUARY 28, 1854. VOLUME VIII. Number 4.

The Nine O'clock Bell.

There is a bell in this old pilgrim town,
Which on the brink of night (an ancient law)
Doth swing audible to all a pulsation
Mild is the tone it vibrates thro' the gloom
And brief its lonely tenor, but profound,
Nestling and nursing down the very soul
As if it rang to spiritual ear
To summon heav'nly angels to their rest.
It is a tone or sound I know no more
That touches on the chord of holy thought,
And all that's far and solemn wakes within.
And thus, while leaning o'er my season's toil
To win wide-wand'ring men, if so 'tis giv'n,
To lead to Him who is the way, the Life.
This bell flows in upon the argument
And gently rocks my thought beyond the rim
Of earthly things out to the infinite.
The page of inspiration fades away
And words whose age did seem as of the dead
Now stand clothed in glory and in life.
Now the whole universe doth stretch before
The throne, and bend to hear the last award,—
I follow in the spirit till I hail
On those sweet fields illimitable, where
The dead in Christ do walk in life divine;
Dear faces meet again, seen here no more—
Such power doth wield a simple, solemn bell!

SALEM. J. M. H.

Generalities.

—ANSWERS TO CORRESPONDENTS.—

(Questions received from subscribers only.)

L. W., Cincinnati.—The superintendent card that appeared in our paper of the 28th inst. is that of the sons of the late Jonas Chickering, and not of [illegible] bogus affair that seeks to use the prestige of a name associated with the best pianofortes of this country. From the long experience and practical skill of the various members of the new firm, you can, without doubt, be supplied with as good an instrument as before the death of our much lamented and beloved Jonas Chickering.

Geo. B. S., Smithfield.—We handed your order, as suggested, over to Schuberth & Co. who will, no doubt, give set discount in making the selection.

A. S., Boston.—We are not able to furnish you with so many [illegible] of the Musical World gratuitously; [illegible] would as you desire. We can supply you with a [illegible].

C. R., [illegible].—The $1 for two subscriptions was received before delivered and the order for the pianoforte handed over to Messrs. Berry & Gordon, who will communicate with you in regard to terms, &c.

S. P. L. Houlton, Me.—We [illegible] you the music catalogues of the parties named. The [illegible] will be sent.

H. B. Rochester.—The one hundred and three names with the cash are received. Hope there are more of the same quality left.

S. G. H. Choctaw Agency.—The $2 is received and will pay for the Musical World two years.

M. S. B. Coral Spring, Wis.—You will find several different parties advertising Melodeons for sale in our columns.

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Fanny Fern has reached her eightieth thousand—an average of nearly ten thousand copies a month since its publication. Thirty thousand copies of *Little Ferns for Fanny's Little Friends* have been sold during the six weeks it has been before the public. The demand for both works still continues, [illegible] are also having a large sale abroad. [illegible] This may be called "considerable success."

—BROWNED OUT.—

A communication from an honored and capable hand on Mr. Fry's letter—a letter which is making no small stir, for various reasons.

—MUSICAL WORLD BOUND.—

We have a few bound volumes of the *Musical World & Times* embracing the contents complete for 1853. Price $4. Binding plain.

—MR. EISFELD'S SOIREE.—

Another of these charming quartette performances is to come off on Friday, February 24, at Dodworth's Hall. See advertisement.

Reply to Mr Fry, of the Tribune.

MY DEAR FRY:—As you have addressed me personally in your letter of last week, I shall adopt the same genial form of address in reply to you. I have carefully read your interesting and certainly in some respects remarkable letter, and have pondered it item by item. After a careful analysis of the same, I find it to consist of: 1st. Various opinions of your musical works and an extended analysis of the same. 2d. Various opinions of the works of others. 3d. Various opinions on Art in general. In this order I will now quote some of these opinions:

"I give the public a symphony as an instrumental work corresponding in rank and magnitude with the *Prophet* as some operatic work."

"For *Santa Claus* I claim that it possesses the unities, which in the classic symphonies have no existence whatever, notwithstanding the babble of [illegible] concerning them."

"If I did not think that I could make a better for myself I would not write at all; [illegible] as has done every man who has made any mark. But every such composer has considered it beneath the dignity of the [illegible] merely to copy pre-existing forms as the critics always and [illegible] have him do, [illegible] authorities down his throat, when he feels that he [illegible] those authorities."

"Haydn's *Winter* in his *Seasons* utterly disappointed me. It had no truth or poetry. At the *Storm* of the *Pastoral Symphony* as I heard it at the Conservatory of Paris only [illegible] similar feelings. I determined, as soon as the opportunity offered, to write two storms, one summer and the other winter."

"If Haydn in *The Seasons*, Beethoven, in *The Pastoral*, and Rossini in William Tell, had not made dismal botches in attempting to describe a storm, I would not [illegible]."

"I think I can [illegible] good forms as Corelli or the others, and if I did not, I would consider myself out of place before the public."

"Fairy tales, the classical modulations are [illegible] that they did not [illegible], but which I [illegible] in *Pendel classical*."

"Not [illegible] I have heard Beethoven's *Pastoral Symphony* praised to the skies, while I consider it as descriptive or suggestive music, with certain excepts one song bird, (which I always speak of it as a composition apart) [illegible] a *Pastoral symphony*; I determined to write some sounds of nature as it ought to be written."

"In that symphony I would have introduced a summer storm as it ought to be."

"Europe has given us no Shakespeare in music, both Beethoven and Mozart being but half made up—Beethoven being incapable of gaiety and Mozart destitute of comedy."

"I placed (*Santa Claus*) which puts the *Lord's Prayer* to music not with the heart of music [illegible] in Palestine [illegible]."

"Which brass, blazes as they ought to be—positively—kept in hand [illegible],—not as Haydn has done in his *Toy Symphony* where he does not rise from the ground that it was [illegible] in London."

"Their highest notes, too, are [illegible] with the flute written as is ought to be the classic and understanding this instrument."

"I divide my violins into six or eight parts, and portray the sea by *pizzi*. *If the classics did not do so, it was because they did not know how.*"

Now, my dear Fry, I consider any man who honestly entertains (as I really think you do) such truly pleasant opinions of himself as are herein contained, a fortunate fellow. If anything can make a man happy in this world, it is just such self-convictions as these.

On the other hand I do not envy you your opinions of others. I think it would qualify my own happiness were I to think, as you do, that Beethoven, Mozart, Haydn, Rossini, Palestrina, Pergolesi, Corelli, and all the rest of those old blunderers, had made such "dismal botches" in Art, as you attribute to these great men or if I thought that my friend Williams [illegible] still groping in that "dreary ignorance of what is music," which you ascribe to him.

These however are mere moral reflections—not opinions in reply to yours. Now, Fry, as you have spoken very plainly with me, I think that you might be disappointed perhaps were I not equally plain spoken.

I do not at all agree with you—either in your opinion of yourself or your opinion of others. Your opinion of me, and my dreary ignorance, I hope to modify one of these days. So we will say nothing more about that. Our sectional opinions of *Art* (salvo nihilo) are as I understand it, what we wish chiefly to exchange in a correspondence like this. Confining myself, therefore, to these I shall briefly touch upon some points of Art upon which we differ.

1st. You call your composition of *Santa Claus* a "symphony." But *Santa Claus* is not a symphony. You might just as well call it an oratorio. By this I suppose you speak as an artist, according to the universally received significance of terms among artists. If you speak as an outsider, exterior to the sphere of Art, why then you can call musical productions by any name you choose—it is all the same. One term will be as unintelligible and inappropriate as another. The word symphony, in large instrumental music, has, among musicians, a definite application. It is applied to instrumental composition of four distinct movements. Four movements however are not always indispensable: for there are symphonies consisting of only three movements; just as there are sonatas of three movements. These movements however, of whatever number are independent, complete in themselves, and have each a distinct character—like *Allegro*, *Andante*, *Scherzo*, *Finale*. But a "symphony" of one movement I think, has never been heard of, this side of *Santa Claus*.

What is *Santa Claus*?—It is a *Fantasia*. It is a one movement piece, of irregular construction and comes under the regular, by all-artists-acknowledged and accepted category of *Fantasias*. Mozart's world renowned *Fantasia* in C minor, is an instance of this style of composition. *Santa Claus* therefore, is an orchestral tinction between the devotional and the impressive, the congregation and the choir, runs through the whole series of articles thus far and will continue to do so to the end; and this simply for the reason, that, in my estimation, we have sadly confounded music with worship—church entertainment with church devotion.

The only point where "M." seems clearly to have appreciated me is on the subject of doctrinal and didactic hymns.* This is the only style of hymn I have censured. On this subject I would commend to "M." the very excellent article on "Church Psalmody" in the last number of the *Independent*. I have already twice relieved myself of an opinion on this subject in these columns, and will not again formally resume the theme; still persisting, that music can express and accompany nothing that is not *emotional*. If theological dogmas can be made *emotional*, then convey them in music—not otherwise. As a matter of *possibility* anything can be set to music—from the Declaration of Independence to the Multiplication Table. The latter has already, I believe, been set to sound for infant minds. But for my own part, I would much rather sing of the emotions experienced *after* reading the "declaration," or depict in tones the dolorous sensations intimately associated with early "multiplication" experiences, than try to sing the words "All men are born free and equal," or "Twice one are two."

Things that are addressed solely to the intellect have no kind of claim upon a language which appeals only to the *heart*—and such a language is Music. Respectfully yours,

RICHARD STORRS WILLIS.

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*Among the indications of an interest on this subject on the part of the clergy, the following extract of a letter from a clergyman in Maine may deserve a place here:

Gardiner, Maine, Jan. 16th, 1854.

Mr. R. S. Willis:—I take this opportunity to thank you for what you have written, on the public, upon the subject of Church Music in the last numbers of *The Independent*. I have been exceedingly tried upon this subject, even among my ministerial brethren, one of whom may, "Let us praise God in the use of —— hymn," naming some didactic or hortatory hymn, without one word of praise to the great Jehovah from beginning to end. The Psalm or Hymn must preach—the Scripture must preach—so with the prayer and sermon, and what becomes of the public worship of our Lord and Savior? * * * *

I trust my dear Sir, that you will pardon this brief expression of feeling by a stranger. I hope you will go on doing good in that direction. Ministers, churches and people need instruction upon this point.

Yours with respect, R. C. GRASS.

The Murder of a Minstrel:

OR THE ASSASSINATION OF DAVID.

The day appointed for the enterprise by the conspirators, with the consent of their infatuated tool Darnley (Mary's husband) was Saturday, March 9 1566, as concerted between them, the Earl of Moray, and the other rebel lords in England. In the gloaming of the evening of that day five hundred men came in secret array, clothed in jackets and steel bonnets, with guns, pistols, swords, bucklers, Jedburgh staves and halberts, and to the Abbey Close and about the Queen's Palace at Holyrood. The Earl of Morton introduced about eight score of those judged by him fittest for the purpose into the inner court; he then ordered the gates to be locked and took possession of the keys. As he was Mary's Lord Chancellor, no suspicions were entertained respecting his intentions by her inferior servants, whose loyalty at all times shamed the titled traitors by whom she was surrounded. When Morton had taken these steps he came to Darnley accompanied by a party of the banded conspirators, and told him all was ready. Darnley was ready too to company with Moray's brother-in-law, Lord Lindsay of the Byres, George Douglas, the postulate, and Lord Ruthven, who though dying of an incurable bodily malady, and racked with a burning fever, had risen from his sick bed at the hour meet for bloody work, scarcely able to support himself; he had donned his armour to play the leading part in the anticipated butchery. Darnley's suite of apartments was on the ground floor immediately under that of the royal spouse, to which he had at all times access by means of a small spiral staircase called a Gennega leading through a private passage to a door opening into her bedroom concealed behind the tapestry hangings. Of this door he alone, besides her majesty, possessed a key. Darnley—now an inveterate drinker—must, we think, have been plied by his evil companions with many a deep potation ere he could so far forget his duty as a prince, a gentleman, and a husband, as to abuse the conjugal privilege of free access at all hours to the royal consort's chamber by availing himself of that means of introducing a band of men determined to murder her private secretary. If we may credit their statements, the proposal of doing so emanated from himself. "I will have open the door," said he, "and keep her in talk till you come in," only one person at a time being able to ascend the stair.

Mary being indisposed, had been enjoined by her physicians to keep herself very quiet, and sustain her strength with animal food, instead of observing the Lent fast. She was therefore supping privately in her closet—a small cabinet about twelve feet in length and ten in breadth, in company with Jane Countess of Argyll, and Lord Robert Stuart, Commendator of Holyrood Abbey (her illegitimate brother and sister), attended by Beton, Laird of Creich, one of the masters of the household, Arthur Erskine, her equerry, her French doctor, and several other persons. David Rizzio was also present, the queen expressly says, among others, our servant. Her statement is confirmed by the testimony of that faithful historian Camden, who, writing with the key to all the mysterious tragedies of her life and reign, Cecil's secret correspondence, before him, states "that David Rizzio was standing at the sideboard, eating something that had been sent to him from the queen's table." This was in strict accordance with the customs of the court and period. The assassins, in the plausible brief prepared for their defence and Mary's defamation, by their special advisers and confederates in the murder, Randolph and Bedford, and also in Cecil's edition of the political document bearing the names of Morton and Ruthven's *Narrative of the Slaughter of David*, affirm "that he was sitting at the other end of the table with his cap on." This cap is undoubtedly an English interpolation, not mentioned by Buchanan or Knox, neither of whom would have failed to enlarge upon a circumstance so much to their purpose, if it had not been liable to be disproved by numerous witnesses. That Rizzio was seated at the royal board, though denied by good authorities, was not impossible; and even if it were so, what does it prove?—in what other light can such a circumstance be regarded than a trait of the good feeling and characteristic courtesy of a sovereign whose mind and manners were too far in advance of a semi-barbarous age, to treat her secretary—a man of signal attainments and accomplishments—with no greater respect than if he had been a lackey? The generous spirit and refined taste of Mary Stuart taught her to reject the churlish distinctions usually exacted by royalty in the mediæval centuries.

Darnley, having led the way up the private stair from his apartment into his wife's bedroom, entered her cabinet alone, about seven o'clock. Neither surprise nor disturbance was manifested at his appearance by the queen or her company; on the contrary he seemed to be to Mary a welcome guest, for when he placed himself beside her in the double chair of state, one seat of which had in his absence remained unoccupied, she kindly half turned toward him, to receive and reciprocate the conjugal caresses with which he greeted her. They kissed each other and embraced, and Darnley twined his arm about her waist, with deceitful demonstrations of fondness. Conversational civilities were next exchanged between the royal pair. "My lord, have you supped?" inquired Mary. "I believed you would have finished your supper by this time." Darnley evasively replied, indirectly implying an apology for interrupting a meal in which he intended to share. Before the utterance of another word the tapestry masking the secret passage into the queen's bedroom was pushed aside, and Ruthven, pale, ghastly, and attenuated, obtruded himself upon the scene. The evil reputation of this nobleman, both as a sorcerer and an assassin, had from the first rendered him an object of instinctive horror to Mary. He had been the bitterest foe of her mother; yet in consequence of his being the husband of Lady Lennox's sister, she had since the marriage with Darnley compelled herself to treat him with civility. She knew he had been long confined to his bed with an incurable disease, and as it had been reported to her on that very day that he was in extremity, she concluded, from his wild and haggard appearance and the strange fashion in which he burst into her presence, that he had escaped from his chamber in a sudden access of delirium, imagining himself perhaps pursued by the vengeful spectre of his murdered victim, Charteris, Laird of Kinfauns. Under the folds of a loose gown Mary could see his gaunt form was clothed in mail. He brandished a naked rapier in his hand, and had donned a steel casque over the nightcap in which his head had been muffled. A more frightful apparition could scarcely have startled the eyes of a young, teeming woman. Her first impulse was to utter an exclamation of terror and surprise, but recollecting herself, she kindly addressed him in these words:—"My lord, I was coming to visit you in your chamber, having been told you were very ill, and now you enter our presence in your armour. What does this mean?"

Ruthven flung himself into a chair, and with a sarcastic sneer replied, "I have indeed been very ill, but I find myself well enough to come here for your good." She, observing his look and manner, said, "And what good can you do me? You come not in the fashion of one that meaneth well." "There is no harm intended to your grace," replied Ruthven, "nor to any one but yonder poltroon, Davie; it is he with whom I have to speak." "What hath he done?" inquired Mary. "Ask the king, your husband, madam." She turned in surprise to Darnley, who had now risen, and was leaning on the back of her chair. "What is the meaning of this?" she demanded. He faltered, affected ignorance, and replied, "I know nothing of the matter." Mary on this, assuming a tone of authority, ordered Ruthven to leave her presence on the penalty of treason. As he paid no attention to her behest, Arthur Erskine and Lord Keith (who was one of the masters of her household), with her French apothecary, attempted to expel him forcibly. "Lay no hands on me, I will not be handled," exclaimed Ruthven, brandishing his rapier. "Then another of the banditti," as our Italian authority not inappropriately designates the confederates, made his appearance with a horse pistol, called a dag, in his hand. He was immediately followed by others of the party in warlike array. "What is the meaning of this?" exclaimed Mary. "Do you seek my life?" "No madam," replied Ruthven, "but we will have out yonder villain Davie," making a pass at him as he spoke. The queen prevented the blow by seizing his wrist, and rising on her feet intrepidly interposed the sacred shield of her royal person between her ferocious baron and the defenceless little foreigner who had retreated ed into the recess of the embayed window and was holding in his trembling hand the dagger he had drawn; but had not the courage or possibly the skill to use it in his own defence, his weapon being the pen of a ready writer—his manual skill confined to the lute or viol. "If my secretary has been guilty of any misdemeanour," said Mary, to the assailants, "I promise to exhibit him before the Lords of the parliament, that he may be dealt with according to the usual forms of justice." "Here is the means of justice, madam," cried one of the assassins, producing a rope. "Madam," said David to the queen, "I am a dead man." "Fear not," she replied aloud; "the king will never suffer you to be slain in my presence, neither can he forget your faithful services." It was probably this appeal to her husband's better feelings coupled with his remembrance of his former obligations to Rizzio that touching a tender chord in Darnley's bosom produced the hesitation and irresolution described by the assassins themselves—"the king stood amazed and wist not what to do;" but he was in the hands of those who would not suffer him to draw back. "Sir," cried Ruthven, "take the queen your wife and sovereign to you,"—thus reminding their unhappy tool that he was expected by his associates to perform his promise of taking on himself the responsibility of exerting, unavailing force if requisite in a personal struggle with her whom by every law of nature, as well as by his oath of allegiance and of knighthood, he was bound to defend and cherish.

The slogan yell, "A Douglas, a Douglas!" now resounded through that quarter of the palace. Morton and eighty of his followers, impatient of the delay of the King and the party he had introduced through his own privileged approach to the royal consort's apartments, were ascending the grand staircase in full force and preparing to conclude the enterprise "by hiding, slaying, and not sparing, according to the form of their band, all or any one who might oppose them, whosoever it might be." The doors of her majesty's presence-chamber were presently forced; her servants had to retreat without venturing the slightest show of resistance to the overwhelming numbers of the ruffian band. The sanctuary of the queen's bedroom was next profaned by the invaders, and the glare of their torches threw an unusual light on the conflicting, agitated group at the further end of the cabinet. The struggle of David Rizzio for life had been prolonged, in consequence of the determined resistance shown by the queen and the irresolution of her husband. The table, which had hitherto served as a barrier to prevent the near approach of the assailants was now flung violently over on the queen with the viands, knives, and all that was upon it, by the fresh inbreak of unscrupulous men rushing forward to the work of death. Lady Argyll caught up one of the lighted candles in her hand as it was falling, and thus preserved her royal sister and herself from being enveloped in flames. The pandemonium in which Mary's usually peaceful cabinet was suddenly transformed needed not that additional horror. She was for a moment, it seems, overpowered with surprise, mental terror and pain, for she must have been severely hurt by the table with heavy plate upon it being hurled against her person; she would, moreover, have been overthrown by a shock so rude and unexpected and probably crushed to death beneath the feet of the inhuman traitors who were surging round her if Ruthven had not taken her in his arms and put her into those of Darnley, telling him of the same "not to be afraid of, for there was no harm meant to her" and all "that was done was her husband's deed." "Call him—she had come," as she explained in the bitterness of her heart, "to betray her with a Judas kiss." Her indignant sense of the outrage offered to her both as queen and woman revived her sinking energies. Instead of swooning, as they expected, she burst into a torrent of indignant reproaches, and calling the miscreants intruders "Traitors and villains" ordered them be gone, under penalty of the severest punishment, and declared her resolution of protecting her faithful servant. "We will have yon villain!" cried Ruthven, pointing with his finger to the trembling secretary, who had shrunk backwards to the very extremity of the window recess, behind the stately figure of the queen, for refuge, while she continued intrepidly to confront the throng of banded ruffians.

"Let him go, madam; they will not harm him," exclaimed Darnley. "Save my life, madam! Save my life for God's dear sake!" shrieked Rizzio, clinging to her robe for protection. Mary in vain essayed the eloquence of tears, entreaties, and expostulations; she adjured her subjects by their duty to her as their queen, by the consideration due to her sex, and above all to her present situation sufficiently apparent, not to shed blood in her presence, adding, "that it would be worse for their honour as well as for hers than her own, if he had offended should he be proceeded against according to the forms of justice." "Justicia, justicia!" reiterated the wretched foreigner, catching in his despair at the word. One less regarded by the ruthless men who were banded for his murder he could scarcely have used. The first blow was given by the postulate George Douglas, who stabbed him over the queen's shoulder with such fury that the blood was sprinkled over her garments, and the dagger left sticking in his side. Others followed the example, and Darnley having succeeded in unlocking the tenacious grasp with which the wretched victim clung to the queen's robe, he was dragged, while vainly crying for mercy and for justice, from her feet. Mary would have struggled for his preservation, but Darnley forcing her into a chair stood behind it, holding her so tightly embraced that she could not rise. The ferocious fanatic Andrew Ker of Fawdonside, presented a cocked pistol to her side, with a furious imprecation, telling her he would shoot her dead if she offered resistance. "Fire," she undauntedly replied, "if you respect not the royal infant in my womb." The weapon was hastily turned aside—it was by the hand of Darnley.

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Darnley had consented to the crime, and given the traitors the sanction of his presence, but he had revolted from the barbarism of leading his personal assistants in the butchery. As a prince and a gentleman he could not force his hand to plunge a knife into the unfortunate creature with whom he had lived on terms of familiar friendship, and had even played at tennis with him on the preceding day. His heart failed him when the moment came and he would fain have drawn back; but for him there was no retreat. George Douglas the postulate who had dealt the first blow to the unfortunate secretary, by stabbing him over the queen's shoulder with his own dagger, concluded the business by snatching Darnley's dagger from the sheath and plunging it into the mangled corpse, exclaiming at the same time, "This is the blow of the king," leaving the royal weapon sticking in the wound, to draw public attention to the complicity of Mary's consort in the assassination and prevent any credit from being given to his denial by either her or her people. They had at first proposed to hang the unfortunate secretary and others of Mary's officers with him, having brought cords for that purpose. With these cords they now bound the murdered man's feet together, and dragging him along the floor of the queen's chamber hurled him down the narrow staircase into the king's lobby, where his corpse was stripped and spoiled of the decorations especially a jewel of great value which he had hanging round his neck at the time of the murder—perhaps the costly diamond sent to him by Mary from England, to purchase his pardon. David was attired on the occasion required on that fatal night, being in attendance on the queen in a rich gown, called in the nomenclature of the costume of the period, "a nightgown" of black figured damask, faced with fur, a satin doublet, and russet velvet hose or haut-de-chausse.

Mary and Darnley were left alone together in their cabinet, and the key of the door was turned upon them both, while the assassins completed their sanguinary work and disposed of the body of the murdered man. During this brief pause Mary exhausted by the agonies she had endured, wept silently. Darnley, whose feelings were far less excited even than those of his injured wife, continued to protest that no harm was intended. He had said so at first, and he repeated the same words even after the cries of the murdered victim were hushed in death.

Handel

GEORGE FREDERICK HANDEL. There is something large and lordly in the very name—a sort of trumpet mouthful. He was the son of a physician and was born on the 23rd February, 1685, at Halle, in Upper Saxony. He was destined by his parents for the law; but at an early age he exhibited so decided a taste for music that every musical instrument was carefully excluded from his father's house, in the vain hope of checking his inclination and holding him to the fulfilment of the family design. The innate propensity however was there and not to be controlled. Its first dawning manifested itself upon the occasion of a visit which the child paid in company with his father to the household of the Duke of Saxe Weissenfels, in whose chapel, when only seven years of age, the boy Handel created a sensation by having stepped to the organ and touching the keys in such a manner as attracted the notice of the Duke who chanced to be there. Upon enquiring who the performer was, the Duke consulted with Handel's father on the propriety of allowing the boy to pursue so decided a bent, and although inflexible at first, the parent at length conceded the point. Handel's studies were prosecuted under Zachau, a sound musician, and organist of the cathedral church of Halle; but whose power of instruction, the pupil at thirteen years of age, had altogether outstripped.

On Handel's first residence in Hamburg it is said that he played a ripieno violin in the orchestra of the opera, but that on the absence of the harpsichord player he acted as his substitute with so masterly an effect, that he commanded general admiration, and at once established his reputation as a performer on that instrument. The dethroned harpsichord player however was not inclined to abdicate his post, nor to submit to the recognition without testifying his resentment. Some accounts say that he challenged Handel, who only escaped his antagonist's sword by its coming in contact with the button of his coat. Other versions relate that the incensed harpsichordist waylaid his rival returning from the opera, with intent to stab him; and that Handel was preserved from the assassin's blow by an opera score which he was carrying next to the breast-pocket of his coat. This seems so fitting a source of safety for the great musician, that we cannot help inclining in preference, to its belief. Four of Handel's operas—*Almira, Nerone, Florinda* and *Daphne*—were produced at Hamburg previous to his departure from that city. He went thence to Florence, where he composed his opera of *Rodrigo* for the Grand Duke John Gaston de Medicis, where a lady it is said carried her admiration for the young musician to an indiscreet extreme, that had he responded to it as indiscreetly it might have resulted in the ruin of both. Handel, however, whose paramount passion was music, prudently withdrew from these too flattering lures, and repaired to Venice, where friendship made him ample amends for gallantry, as he here formed an acquaintance with Domenico Scarlatti, Gasparini, and Lotti. Subsequently, at Rome, he enjoyed the society of Corelli and the best masters; and from thence went to Naples. After a period spent in his own country at Hanover, Handel thought of visiting London; but before he left Germany he went to see his mother, and his old preceptor Zachau, at Halle. His father had been

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dead some time and he found his surviving parent, suffering not only from advanced age, but from blindness—a touching premonition that affliction destined to fall also upon her gifted son. Handel's sojourn in England was so long and his talent found here so ample a foster-mother that he may well be considered her adopted son. In another sense, Handel may be claimed as thoroughly English; inasmuch as it was not until after his diligent study of Purcell, Croft, and other English Cathedral writers, that he produced those immortal oratorios on which his fame chiefly rests. From the period of his arrival his career was marked by a series of triumphs. He began by a triumph—a signal triumph for he triumphed over a stern prejudice which the new King of England had conceived against him on account of his having failed to return to Hanover when he himself was elector there,—a kind of early compliment in itself, by-the-bye. It seems that Baron Kilmansegge, a good friend of the composer's, and a courtier high in royal favor contrived the expedient; which was this. He arranged a party on the Thames, on which the King was present; and having requested Handel to prepare music for the occasion his "Water music" was performed on board an attendant barge. His majesty, struck with its beauty enquired the name of the composer; and upon hearing it, not only graciously pardoned the old offence, but doubled the pension of which Handel had been in receipt.

Before founding the establishment projected by the nobility, called "The Royal Academy of Music," Bononcini and Attilio were invited over as worthy rivals to test the strength of Handel in his claim to sway the musical empire. The ordeal appointed, was the composition of an opera in three acts *Muzio Scævola*, each act to be set by one of the competitors. To Handel, who composed the third act, was at once adjudged the victory; and he continued to fulfil his engagement with the subscribers until 1726. Handel's society was sought as an honor by people of the highest rank the Duke of Chandos and the Earl of Burlington, making him their guest for long periods together. At Burlington House during his three years' residence there, his time passed delightfully; his mornings being devoted to study, his evenings in converse with some of the first wits and men of letters of the day Pope, Gay, Arbuthnot and others, often and there, at dinner; and frequently his afternoons were spent at St Paul's Cathedral where Greene (though then neither Dr Greene, nor organist) was proud to receive him, and do the honors of the organ of which Handel was fond.

Anecdotes are related of Handel's dominant love of his art, which towered above all ordinary considerations of ceremony or interest. Once, when at a rehearsal, a lady singer proving somewhat refractory, Handel startled her into submission by catching her up in his arms, and swearing that if she persisted, he'd throw her out of the window. Another when just previous to a performance, somebody chancing to look through the hole in the green curtain of the stage announced "that there was a wretched attendance the house was quite empty;" Handel retorted "So much de better! De music will sound all de finer!"

Of his gastronomic powers, with his unmisgiving confidence in them and his complacent sense of his superiority altogether, there is an amusing incident related. Arriving at a certain hostelry he ordered dinner for six; and after waiting until the appointed hour no repast appearing, he rang for the waiter and accosted him with "Well! Why do you not serve de dinner?" The reply meekly suggested that they were only waiting for the company—the other five gentlemen who were expected. Upon which Handel thundered out:—"Bring up de dinner! I am de Company."

As Handel advanced in life, he devoted his attention almost exclusively to the composition of sacred music; and he produced with marvellous fertility his grand oratorios. Of the sublimest, the *Messiah*, we can so inadequately speak in a sketch like the present, that we refer our readers to an account given at greater length upon the subject elsewhere.

The circumstance of Handel's setting some of Milton's words from the *Samson Agonistes* after his calamity has a doubly affecting impression, when we think of the glorious blind poet, and the glorious blind musician, each in their several high-privileged art, giving utterance to their soul's plight within them. We can never listen to that noble air strain of combined harmony and poetry,—"Total Eclipse,"—with its profound yearnings of emotion, but we are stirred by feelings of reverential pity, breathless admiration and deep, heart-stricken sympathy towards the two great sightless ones hymning their own perception of a kindred woe, in the supposed plaint of Samson, amidst his [illegible] gloom yet, withal, so divine a spirit pervading it, as to redeem the bitterness, and leave nothing but an influence of tenderness. Glorious power of Art which can shed radiance upon even so dark a human sorrow as blindness.

Handel's death occurred in 1759, at the age of seventy four.

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Gleanings here and there

—A NEW PIANO.—

It is well known that Liszt, considered by many the greatest pianist in the world has withdrawn himself from public life for a year or two past. "Spiridion," the entertaining Paris correspondent of the Boston *Atlas*, says his retirement was caused by dissatisfaction with the piano—it would no longer accomplish his desires. He has accordingly devoted all his energies to the production of a new instrument, and the best piano makers of Germany and Russia were employed in the task. The work is said to be accomplished and "Spiridion" writes:

"M. Alexandre wrote to Liszt recently informing him that he had succeeded in lodging the desired instrument. M. Liszt saw [illegible] M. Alexandre's invention is not merely a piano. There are three finger-boards, superposed one on the other, and which give to the player power of combining all the effects of a full orchestra. Two of the finger-boards are pianos, the other [illegible] flutes, clarinets, hautboys, [illegible] human voices—everything; an organ wind instrument, and [illegible]. The piano may now join the stage coach, the signal telegraph, and the other discarded wonders of our ancestors. Its day is ended."

—MRS. PARTINGTON.—

"OLE BULL'S CONCERT" said Mrs. Partington, glancing up from her knitting as she read the announcement of the grand concert on Saturday evening, and she smiled as the ridiculous fancy ran through her mind like a grasshopper in a stubble-field, of an old bull giving a concert. "And yet it isn't so very wonderful," continued she, "for I remember a cat and a canary that lived together and one or t'other of 'em used to sing beautifully. But I wonder what he plays on?" Ike suggested that he played on one of his horns, which seemed to be reasonable. "I am glad he is going to give his concert, because when I went down to hear a great actress play on a violence as they called it, though I found out afterwards it was nothing but a fiddle they were going to charge a dollar till I told 'em I was one of the connexions of the *Post* and they let me in. I can't think what music an old Bull can make I'm sure. It must be very uproarious, I should think, and better suited for over-tures than pastoral music." She closed her snuffbox with a pinch of snuff, and got on to her knees again like a telegraphic dispatch and went ahead while Ike amused himself by [illegible] with a board nail in magnificent Roman capitals upon the newly painted panel of the wooden horse.

—LONG LIFE.—

Let me now be permitted to delineate the portrait of a man destined to a long life. He has a proper and well proportioned stature, without however being too tall. He is rather of the middle size, and somewhat thick set. His complexion is not too florid: at any rate too much ruddiness in youth is seldom a sign of longevity. His hair approaches rather to the fair than the black; his skin is strong, but not rough. His head is not too big; he has large veins at the extremities, and his shoulders are rather round than flat. His neck is not too long; his abdomen does not project; and his hands are large but not too deeply cleft. His foot is rather thick than long, and his legs are firm and round. He has also a broad arched chest, a strong voice, and the faculty of retaining his breath for a long time without difficulty. In general there is a complete harmony in all his parts. His senses are good, but not too delicate; his pulse is slow and regular. His stomach is excellent, his appetite good and his digestion easy. The joys of the table are to him of importance; they tune his mind to serenity, and his soul partakes in the pleasure which they communicate. He does not eat merely for the sake of eating; but each meal is an hour of daily festivity; a kind of delight attended with this advantage in regard to others, that it does not make him poorer but richer. He eats slowly and has not too much thirst. Too much thirst is always a sign of rapid self-consumption. In general he is serene, loquacious, active, susceptible of joy, love, and hope; but insensible to the impressions of hatred, anger and avarice. His passions never become too violent and destructive. If he ever gives way to anger he experiences rather an useful glow of warmth, an artificial and gentle fever without an overflowing of the bile. He is fond also of employment, particularly calm meditation and agreeable speculations, is an optimist, a friend to nature and domestic felicity, has no thirst after honours or riches, and banishes all thoughts of to-morrow.

—A YOUNG LADY'S DIFFICULTIES.—

Some one has written something under this attractive title. For ourselves, we thought that the pretty sweet little pets, the young ladies, could, should, or would never be in such dreadful straits; but on second thoughts we suppose that the hardest are:—1. To keep oneself [illegible] I am looking of that [illegible] bonnet. 2. To contrive to buy that love of a dress. 3. To be obliged to dance with that horrid Mr *Jones*. 4. To be compelled to go to church with mamma to hear that dreadful dread the Rev. Jonah Whales. 5. To be obliged to play the piano to Tom's (the brother's) singing. 6. To go to a May Meeting when wanting to go to that dear sweet love of a Flower Show at Chiswick. 7. To be obliged to refuse a handsome partner, because he is a poor younger brother. 8. To leave town when all the world is coming in. 9. And, lastly—oh! most shocking, naughty dreadful—to see all one's younger sisters married first! [illegible] we curl ourselves up in our Tub, and think only of our own "difficulties."—*Diogenes.*

—MATRIMONIAL HAPPINESS.—

Zchokke, in one of his tales, gives the following advice to a bride:—"In the first solitary hour after the ceremony take the bridegroom and demand a solemn vow of him and give him a vow in return. Promise each other sacredly never, not in jest, to wrangle with each other; never to bandy words or indulge in the least ill humor. Never I say, never. Wrangling in jest, and putting on an air of ill-humor merely to tease, becomes earnest by practice. Mark that! Next, promise each other sincerely and solemnly never to keep a secret from each other, under whatever pretext, with whatever excuse it might be. You must continually and every moment see clearly into each other's bosom. Even when one of you has committed a fault, wait not an instant, but confess it freely—let it cost tears, but confess it. And as you keep nothing secret from each other, so, on the contrary, preserve the privacies of your house, marriage state and heart from father, mother, sister, brother, aunt and all the world. You two, with God's help, build your own quiet world; every third or fourth one whom you draw into it with you will form a [illegible] and stand between you two. That should never be. Promise this to each other. Remember me at each temptation. You will find your account in it. Your souls will grow as it were to each other and at last will become as one. Ah! if many a young pair had on their wedding-day known this secret, how many a marriage were happier than what they are!

For Willis's Musical World.

—A SONG FOR THE OLD.—

A song for the old! the cheerful old,—
Who sits in his great arm chair
When the storm is out, and the day is cold
And the young are gathered there
To hear a tale of his youthful days,
Of his deeds of daring done,—
For with trembling voice he sings the lays
Of the olden time ago.

A song for the old! the patriot old,—
Who has trod the battle field
When the stirring notes of the drums have rolled
And the cannon's thunder pealed
There's a glow of pride on his furrowed cheek
As he tells of victories won
But the aged man grows pale and weak
Ere the tale he tells is done.

A song for the old! the patient old,—
Who trial and grief have known
Though seas of sorrow have o'er them rolled,
They murmur not nor moan,—
With a ready heart and a quiet mind
They wait their time to die;
For they know that the children of God will find
A resting place on high!

A song for the old! the faithful old,
Who have walked in Wisdom's way—
There is laid up for them a crown of gold
In the realms of eternal day,
For the [illegible] Lord whose mercy came
For the sins of man to die,
With his blessed hand hath placed their name
In the Book of Life on high. A.

—ON TAKING A BATH.—

"A man generally goes to a bath as if he were carrying an express, or coming from a horse-race. He is out of breath and in a perspiration on his arrival. He undresses himself in a great hurry, enters his body in hot water, looks about five minutes, emerges with every pore open, puts on his garments, looks complacently in the mirror and thinks he has taken a bath. No such thing; he has taken on him but a cold. In an hour he begins to sneeze, and the next day commences coughing, and he curses the bath. Philosophy grieves over his folly, but still not enlarge his lungs. Why did the bath give him cold? Because he was in a perspiration when he went into the water, which perspiration was [illegible] all the heat, and checked as soon as he raised himself into the colder regions of air. The laws of nature must be pursued to prevent a man taking cold under such circumstances. Now reader, we will tell you how to take a bath. In the first place, pay your bill. It is dangerous if you cannot do that. Have the pretence and think no more about it. If you have any quarrel on hand, patch it up, get whipped, all [illegible] tranquility of mind being important in rendering the warm bath beneficial. Walk leisurely to the establishment, and make yourself as much at home as [illegible] to wash you and don't gossip the time [illegible] tell us how the water will [illegible] the temperature of the air, and you will have gradually been gone through half a dozen climates. You will have left the torrid already for the temperate zone. Then let in the cold water very slowly, almost drop by drop, and in the course of twenty minutes you will find yourself in a cold bath. The pores will be closed gradually and nearly all your sensations will be [illegible] the process and you will feel strength and activity in every limb. You emerge from the cold water into the warm air; dry your body thoroughly with a coarse towel and you feel like a new man. It is impossible for you to take the cold; if you do you are at liberty to come and buy our cure for giving you bad advice."

Musical News from Everywhere.

—SHAKESPEARE AND MENDELSSOHN.—

The great Shakespearian comedy Midsummer Night's Dream, has been given every night during the past week at the Broadway. No wonder the celebrated dramatist is better suited to please and to secure the attention of an audience than [illegible] and its [illegible] which it has been [illegible] up by the manager of the City of [illegible]. The scenes are exceedingly [illegible] the scenery is admirably conducted, and the decorations are of an exquisite freshness and [illegible] they exhibit here and there landscapes and views of wonderful [illegible] charming as nature. But the main feature [illegible] now [illegible] the principal attraction of this play is the music by the celebrated Mendelssohn. This music has been popular in this city as performed by the orchestra of [illegible]. Though well acquainted with it, we were nevertheless curious to know how the celebrated composer had adapted it to the play, and after a [illegible] hearing it is impossible not to recognize that the [illegible] has been exceedingly successful; the music bears strong evidence that he was a [illegible] for the stage. A charming duet for two female voices in the first act, [illegible] chorus in the same act, and in the [illegible] and strongly testify [illegible] talent in this respect. The music of the ballets is very attractive, always depicting the situation with an irreproachable truth. We add also, that this music is [illegible] to a superlative degree and [illegible] cannot conceive of any other truly [illegible] than that which is connected with the scenes and pantomime [illegible] as in the present instance; the situation giving a definite meaning to the musical [illegible]. Mr [illegible] deserves credit for the excellent manner in which he [illegible] this work upon the stage.

—EISFELD'S THIRD SOIREE.—

In spite of the coldness of the weather a large audience assembled at [illegible] charming room to hear this well known and justly admired quartet party.

The quartet in E flat by Mozart [illegible] is one of his most meritorious. It does not exhibit the usual originality of the composer; there is something childish about it, a fresh [illegible] forms of melody, and a certain [illegible] in the instrumentation. The Adagio nevertheless [illegible] in the same character is invested with so much feeling and delicacy and was so well given by the gentlemen that it was enthusiastically encored.

The plan adopted by the gentlemen of the quartet, to interchange modern compositions with those of the last century is a judicious one. The [illegible] which [illegible] from the juxtaposition of compositions of different ages cannot fail to improve the taste and discrimination of the hearers. By this we perceive in what the old writers are superior or deficient, and in what the modern. The Grand Trio by [illegible] for instance is striking for its brilliancy and the [illegible] instrumental forms. It is remarkable also for its development [illegible] full of common places and it is impossible not to give the preference to Mozart for the [illegible] fullness and delicacy of his modulation. Mozart [illegible] at the head. [illegible] effort to astonish [illegible] forms. [illegible] was applauded. Mozart was encored. The Scherzo Allegretto is [illegible] a Fandango, is exceedingly good. The movement was received with [illegible] the [illegible] of the evening, though [illegible] a little [illegible] we thought [illegible] his part [illegible] taste in this trio, and was ably seconded by Messrs. [illegible] and Bergmann.

The grand quartet, in [illegible] more than any other [illegible] peculiar to the genius of Beethoven. What severs widely this great writer from every other is [illegible] appreciation and [illegible] contrasts. This is the great spell which [illegible] his listeners. [illegible] quartet [illegible] composer [illegible] accomplish with only four instruments. Had it not been for a too rapid motion of the minuets the performance in this Quartet would have been given irreproachably.

Miss [illegible] the [illegible] vocalist, graced the occasion with her presence, and contributed her talent to vary the performance of the evening. Mrs Walton sang [illegible] concert written by Mr Walton, and composed by Walton, the other written and composed by Mr Watson. The second [illegible] Walton's [illegible] style. The lullaby song has a pleasant and characteristic melody sustained by well managed and [illegible] harmony.

—MUSIC BY THE BLIND.—

We were last week invited by Mr. [illegible] Reed to attend a private entertainment prepared for a few persons by the pupils [illegible] in the Institution for the blind under the [illegible] of this gentleman. The performance had all the interest of a concert though not intended as such. Aside from the music, the scene impressed us with a deep feeling of interest. The smiling faces, the contented countenances of these young people, in spite of their [illegible] condition, [illegible] evidence [illegible] their happiness despite their deprivation of sight. And certainly if anything can [illegible] for this, it is the gift to music [illegible] which the blind possess [illegible] aptitude [illegible] judge of this by the excellence of the present performance [illegible] which [illegible] well [illegible] the excellent method pursued by their teacher.

The compositions presented [illegible] by the pupils were, in general, [illegible] of a high character, of which the following deserve particular mention: Glory be to God on High, a chorus by Mozart; a fugued chorus by Beethoven from his Oratorio *Christ at the Mount of Olives*—very difficult and given with the strictest precision; and the grand [illegible] chorus from the *Stabat* by Rossini in which a young lady sang the solo in irreproachable style. A quartet by Mendelssohn *The [illegible]*, [illegible] particularly [illegible] in the audience and was enthusiastically encored. The performance closed with the *Hallelujah* chorus from the *Messiah*, in which the pupils were highly successful. Another attraction of this entertainment were some [illegible] by Mr Reed and some other members of his family and a solo for the Piano by Mr Mason, a clever pianist and organist, lately arrived from England. The family here and Mr Mason were heartily applauded by both blind pupils and spectators.

—CINCINNATI.—

Jullien gave three concerts in this city on the 2d 3d and 4th of February.

—LOUISVILLE.—

An amateur concert took place in this city on the 8th of February for the benefit of orphans. Jullien [illegible] three concerts in same city on the 9th inst. Mad. Sontag gave a concert [illegible] 11th inst.

—BOSTON.—

The fifth concert [illegible] of the Germania Musical Society took place on the 11th instant. They were assisted by Robert Heller. Mr Apthorpe gave his second [illegible] on the 11th instant at Messrs. Chickering's rooms. The Handel and Haydn Society gave their 6th subscription concert on the [illegible] Rossini's grand oratorio *Moses in Egypt* was produced on this occasion.

—NEWBURYPORT.—

The [illegible] gave a musical entertainment, consisting of songs, duets, quartets, overtures and quicksteps at the City hall on the [illegible] inst.

—AUGUSTA.—

Signor [illegible]'s Italian troupe are giving representations in the city. *Norma* has been produced with great success. Signora De Vries sustains the character of the priestess.

—PHILADELPHIA.—

Signor Cesare Badiali gave a grand farewell concert at Musical Fund Hall, assisted by Miss Eliza Brenan, the Southern mocking bird Signora [illegible] of the Italian Opera House, Havanna Signor [illegible] of the opera of St. Petersburg and Mr Herbert, pianist. Who will give us another particular of this concert?

—NEWARK.—

[illegible] at the Third Presbyterian Church, under the direction of [illegible] consisting of sacred music [illegible] glees, songs, duets, &c. [illegible] on Wednesday [illegible] inst. They will be assisted by Mr. [illegible] organist of the [illegible] Church and by Mr. Walker, organist of St [illegible] Church, New York.

—BUFFALO.—

[illegible] Society have suspended their fine [illegible] for the [illegible] assisted by [illegible]. The [illegible] band will give [illegible] at American Hall, under the direction of [illegible].

—MOBILE.—

[illegible] will [illegible] soon [illegible] to give concerts.

—RICHMOND.—

[illegible] has been giving [illegible] entertainments in this city.

—MUDDY RUN, January 1854.—

Mr Willis:—A grand concert by the Pandean Family took place on yester evening at the Court House in this town. It is only at rare times that our quiet folk of Muddy Run are visited with any sort of diversion or [illegible], having such as may chance to be briefly enlivened by the Turkeys and Hens of the day, through the medium of our truly valuable [illegible]. On that one of [illegible] bills were a high [illegible] name. Program, over which the short ship Young American glides with velocity onward to the haven of Destiny ever, there are to be seen amazed [illegible] wondered, boys, whose is no more [illegible] to good to keep the waters [illegible]. And, believe it, Sir, the landing of the Pandeans caused a greater [illegible] in our city than and ever [illegible] the ushering when the first elephant of the menagerie waddled majestically out of the flat-boat which had borne him to our peaceful shore. Still, we had never heard of the Pandeans, and we wondered, whether they were all their hand-bills proclaimed; whether the soprano could really be called "the Jenny Lind of America, and the Sandwich Islands." [illegible] whether these agent's adjectives were not enriched a little by that golden something [illegible] in which everyone firmly believes the external world to be mostly if not altogether composed. But the doubts which the agent and caused were lowered by the concert itself. Almost all who heard the singing found in its excellence a reason for cordial praise of the singers; while as few to be sure, were equally decided in the [illegible] to opposite [illegible]. Among these latter Mr Captain Trever, one of our lawyers, was the director of most commanding [illegible]. After the *Farewell*, *Auf [illegible]* Sir, and being in, some of the younger Tremonters began to gather round one of the [illegible] in order to open a conversation by asking after the price of his instruments and how he could go, [illegible]—and if giving concerts was a "hard office business." All of which was respectfully submitted.

Mr Trever observing our party now joined us and [illegible] proceeded by the words and figures following, to wit: "Ralph, and are you? 'Jenny Lind of America and Sandwich Islands!' I laugh. What a nonsense, before [illegible] 'His humour, she's lost her voice. You ought to have heard Pendi!'" Mr T. and our friend Malle Parodi. "Besides, I think she might have conducted the words while being, if she had wondered, but wondered by wondering, mistaken by the music."

Ralph conducted with his labor of adjusting the hypotheneuse of an extensive triangular shawl, in which I was about to envelope the pretty cousin Miss S——, our prima Contralto, what mightily offended, he answered. "Now Trever, I am surprised at you offering yourself to risk an opinion on a musical point, (a very bass opinion, too, let me say,) without first having consulted some of our members, or other good authority. It is entirely different from your vaunted practice in cases of before. Miss I—— my arm." Mr Trever made an very [illegible] reply—merely muttering something about "filing a bill of exceptions," and appealing all such decisions as that."

Next morning came out in the Gazette, a paragraph like this:—

NOTICE.

The undersigned will deliver, by request, an Address before the Muddy Run [illegible] Subject, The [illegible] of [illegible]. Time, to-morrow night, at Seven.

(Signed,) Capt. Trever.

To-morrow came in spite of the proverb to the contrary, and in the hour appointed there was a large assemblage of our members. The [illegible] his theme by "paying an [illegible]" to the "straight institutions of our [illegible]," [illegible] a dozen pages or so, relevant to the fact, that entire freedom of speech was not only permitted, but generously encouraged, and spoke of Tippecanoe, and the Hard Cider [illegible]. Here was an unpleasant pause; he and turned from page 11, to page 22.

Would one [illegible] warmed with his subject," the loss of a dish or two from the chain of argument he told Trever; but as we only passed to page twenty-odd, it is a different affair, and requires an [illegible] notice. Page twenty-two was found to begin thus: With our present notions concerning these own worship and there, Dennett, and I apply it is extremely difficult to account for the large and growing number of Concerts, Musical Entertainments, "Evening Soirees," and the other euphonious events of like nature, which now a-days occur in such regular rapidity during the winter and other months of the year. The young pedagogue from [illegible] college, out of the abundance of his fabulous lore might say that I [illegible] other [illegible] duty and dedicated all our [illegible] the hapless victims of his caprice in a life of [illegible] wandering from village to village, throughout the length and breadth of this long-broad land. Sir, for one, I should be inclined to think, that the permanent [illegible] not the traveller destined, would be of a really [illegible] party by [illegible] kinds of music, this charity is to be more blessed to give than to receive. Perhaps these traveling [illegible] take to singing and playing as an [illegible] shift caused by working [illegible] and a sense of genius [illegible] that [illegible] self-[illegible]. The immense support of this latter hypothesis is entirely negative and I confess, not remarkably to the purpose. I have seen students in and those traveling as others too, their intellects [illegible] as one of your heavy showers. Their views narrow as a little bridge, and their thoughts and speech coarse and [illegible] as a [illegible] song. Alas, and I fear, [illegible] fate. They don't [illegible] stay to learn other [illegible] enough for the benefit of another mode of existence. If the foregoing is not the true cause of [illegible], perhaps it may be owing to the praiseworthy desire of improving themselves in singing and to the fabulous idea that there would be an excellent [illegible] teacher who is happy to give these daily lessons as well as pay [illegible] for the privilege of so doing. I have heard of large and respectable families leaving their warm and ample firesides to practice in all the principal cities in the Union, charging you and me, Mr Chairman, one quarter of a dollar for witnessing the silly rehearsal. Others may have read in [illegible] the point how Herr Meiersberg [illegible] thousands after a single concert at Faneuil Hall, New York." Guided by the treacherous [illegible], they are delighted to multiply [illegible] thousands by 365—number of days of the year. Through the [illegible] of this [illegible] product they gaze as through the magical glasses of a phenomenon. In the [illegible] they behold [illegible] Golconda, Australia.

What wonder that with the good [illegible] of Meiersberg before his [illegible] eye, the fond father grows possessed with the plan of making concerts, and straightway resolves to go and "do thou likewise."

At this place some of his Captain Trever's audience manifested a disapproval of what they looked upon as the [illegible] character of the essay, and met they [illegible] accepted with that gentleman's [illegible], he [illegible]. Mr Trever [illegible]. A member who is noted for nothing but [illegible]. It [illegible] I heard above the confusion, and shouted, "I move that Trever sits his chair, and tries again some other day."

This was too much for even the sluggish blood of the last. "Recall my [illegible] you are getting [illegible]—you straight [illegible] shooting too bad—you forget—you never knew the parliamentary courtesies! I feel sure the Chair will support me." And two chairs did, but I cannot remember what Mr Trever said after he was supported, they; I have remembered too much already.—Ah, it is late. Muddy Run wishes the world a very good night.

Yours, [illegible]

—PHILADELPHIA, Jan. 21, 1854.—

R. [illegible] W[illegible]:—There is one thing lacking, to render your [illegible] more welcome, *if possible*, to your numerous Philadelphia subscribers—a regular correspondent in the city of Brotherly Love. Now it may be, that the general dearth of musical intelligence here, would not justify an extension of this kind; yet at the same time I am confident it would have a tendency to identify your valuable sheet more closely with Philadelphia interests, and, to increase its circulation; and a copy might be found in every family here, would be an object worth striving for by all who feel interested in a general [illegible] to musical knowledge. I am certain I am, no other paper that has claimed my attention, is so well adapted to accomplish this important end.

And what a field is here presented for cultivating. The second city in population—though we are unwilling to admit it second in importance to any other in our country, as regards its geographical position in connecting as it is the North and West, which will eventually make it the metropolis of our nation; although its inland position is destined to prevent its being the great commercial emporium. Yet in all the commercial prominence with all the liberality and enterprise which characterize its inhabitants—with all its educational advantages, before it and below [illegible]. And why? It is not owing to the want of those who feel an interest in music,—of those who can appreciate the [illegible] of that Art, whilst most [illegible] others shall be forgotten. No, we cannot ascribe it to this cause, for we have among us in private circles, there-made, who feel deeply interested in everything relating to [illegible], and whose talents would give them prominent positions in the musical world, if properly encouraged. [illegible] kind of interest, among those whose [illegible] for [illegible]. But another and perhaps the greatest disadvantage under which we labor is the [illegible] these a [illegible] for giving [illegible] entertainments on a large and extended scale consequently [illegible] Philadelphia [illegible] gratification, [illegible] depriving the most [illegible] of [illegible] often hearing good music. Take for illustration the advent of M. Jullien's orchestra among us. The largest room that can be obtained would not warrant him in placing the price of admission at less than *one dollar*, while New York enjoyed his entertainments at [illegible], and since it is with all artists that appear here, and thus it will be, until our citizens awake to the importance of constructing a building for musical purposes, that will accommodate at least *four thousand* persons.

There is, however, a [illegible] be [illegible] here that tends to the [illegible] hope that a brighter day will soon dawn upon us. The old Philadelphia Sacred Music Society that languished and died from [illegible] want of [illegible], and was so often resuscitated only to meet with the same fate, has been superseded by the Harmonia Sacred Music Society, an association conducted in an able and vigorous manner by some of our most artistic and best members; and with the veteran Darley as President, and [illegible] as Conductor, with a chorus of one hundred and sixty [illegible], and solo singers, their concerts are good and increasingly attractive. Instrumental music is also receiving more attention than formerly. The Philharmonic, now under the charge of Mr [illegible], [illegible] their [illegible] of their former concerts. Then we have at present three associations of amateurs, which give promise of future [illegible]. Two of these have appeared before the public this winter, and met with success, so far as [illegible] concerned. The first concert given in December by the *Amateurs' Orchestral Union*, came off at the Musical Fund Hall [illegible] a mistake we think, to commence with the where amateur associations place themselves so prominently before the public, we naturally expect superior excellence—which by the way, they scarcely displayed; though we do not feel disposed to criticise severely, nor will we allude to any particular part of the performance; [illegible] are willing to make [illegible] allowance for [illegible] before. Some portions of the programme were very good—others very objectionable, and many things connected therewith, none to [illegible] taste. There is, however, no [illegible] they will profit by experience.

The "Melonaion," is an association similar to the above, though fewer in number. They appeared at [illegible] Hall on the 11th instant, and presented a well-selected programme, under the direction of an able and experienced conductor, [illegible] the [illegible] of the Blind Asylum. In consideration of the [illegible] pretensions that were made they acquitted themselves in the main, very creditably, though there is evidently before room for improvement. Their combination of instruments were [illegible], and the effect of the [illegible] and decidedly bad. Miss Laird was the [illegible] attractive feature in the evening's entertainment. She is blind and a pupil of [illegible] at the Asylum; possessing a well-cultivated soprano voice of unusual [illegible] though lacking force and fullness of tone. Her rendering of the aria *From Robert le Diable*, was given with fine effect, and some [illegible] good taste. The third association alluded to the above, to which I have alluded, *Amateurs' Philharmonic*, have not presented themselves for [illegible] before the public, but from what we can learn, of their [illegible] and the [illegible] of those who compose the [illegible], we are led to expect something so decided [illegible] when they do appear. We rejoice in these unmistakable signs of a growing interest in musical [illegible], and hope the general circulation of such papers as the Musical [illegible] [illegible]. If you deem my [illegible] of [illegible] your [illegible] weekly of [illegible] musical intelligence as Philadelphia affords. More anon.

Yours truly, [illegible]

[Shall be happy to hear weekly from Philadelphia.—Ed.]

[illegible]

PHILADELPHIA, Jan. 23, 1854.

R. S. Willis:—I [illegible] left [illegible] our city on Saturday last, and reached [illegible] to attend Jullien's concert which was exceedingly crowded. He gave the allegro and storm movement from Beethoven's *Pastoral*, and also Fry's *Santa Claus*, so that I had a fine chance of comparing the two; between friends, there is a great deal of it *Pastoral*, and despite Mr. Fry's very decided talent and unquestioned originality, he must needs take off his hat to the old master, whom he has not surpassed, notwithstanding the superior orchestral resources of the present day. *Santa Claus* was well received and the last movement repeated,—the *Sleepy* business afforded considerable amusement, and probably saved the encore,—I do not mean this as a slur upon the Philadelphians' taste.

On Sunday morning I left my hotel about ten, determined to hear a specimen of the church music in the Quaker City. In a church on Seventh street, I think, I heard a very correctly performed [illegible], which had the effect of making me [illegible] I was quite charmed. I rambled further down town, and visited the old church [illegible] by [illegible] of Ward [illegible] and Bishop White [illegible] place, beautifully decorated with [illegible]. Having got in during the reading of the commandments, I took a seat, and waited to hear the hymn. I find they do not sing it, in this city until the minister enters the pulpit, the intervening three or four minutes being devoted to the organist to display the instrument under his hands. The gentleman whom I now heard, I was not able to learn the name—certainly understood what he was about and well developed the resources of his organ. I should like to hear some such voluntaries in a few of our New York churches. A good melodic subject was first given out,—none of the jigs, or [illegible] [illegible] it straight up and down, like [illegible] still [illegible]—but it was all a [illegible] pleasing and church-like. A very finely managed crescendo, [illegible] a faint whisper and swelling into a torrent of musical tone left little to [illegible] the subject. Then these two airs were worked up, first singly and then together, until the first movement [illegible] into a [illegible] of sound, swamping the lower [illegible] and [illegible] forth in massive chords that were truly inspiring. So much was I pleased by the voluntary that [illegible] was [illegible] by the [illegible] hymn [illegible], and I sat through the sermon to hear the final music of the service. I was [illegible] by some [illegible] and [illegible] playing [illegible] better than the preceding portions, and I left the church with feelings of deeper reverence for sacred music than I ever before experienced.

Why cannot we [illegible] be [illegible] general [illegible] between the [illegible] hymns and the inappropriate music so often inflicted upon the congregations of our great city? If Philadelphia possesses [illegible] of the [illegible] style, why cannot New York? [illegible] and the organist's name [illegible]. If I can ascertain [illegible] before I leave Philadelphia, I will let you know [illegible] to be made public.

The province of organ music in church is to raise the thoughts of the hearers from unworthy subjects, and not to disgust refined ears with vile transitions, or polka tunes unsuited for sacred purposes. The effect of a voluntary before the sermon is good; it [illegible] the attention and prevents the intrusion of worldly topics upon the minds of the audience. [illegible] to do this, it must be well played and appropriate. A mathematical puzzle performed on the organ, and named a fugue, will not do this; [illegible] a fine judicious piece of music such as I heard on Sunday [illegible] the requisite [illegible] sufficiently learned to please the initiated, and sufficient grandeur to elevate the thoughts of all.

But I will say no more, for if I have not said enough to show the true character of church music, [illegible] any one, I could never succeed, were I to write folios.

O. T. B.

Sheet Music Critically Assorted.

[illegible]

[illegible]

GLOVER, STEPHEN. "Happy days and Happy nights." 25 cents. Firth, Pond & Co.

A pretty song; the music well adapted to the joyful strains of the poetry. Will meet with success in family circles.

"Selection of favorite songs. For Piano and Violin. No. 5." [illegible] cents. Firth, Pond & Co.

Quite a good selection, easy for both piano and violin; the latter instrument beautifully fingered, and will furnish young violin players with a pleasing recreation in the practice of their instrument.

HARRIS, [illegible]. "[illegible]" 25 cents. Firth, Pond & Co.

A very excellent little song; one of the best of Christy's repertoire.

WARD, A. "Annie Leigh." A ballad song by the Amphions. 25 cents. Firth, Pond & Co.

Another easy and very pleasing song. The closing chorus in four part writing is well intended and pleasing.

BAKER, GEO. "Songs of Mary, Queen of Scots." No. 1, "Chatelar's Farewell." 25cts. Firth, Pond & Co.

This song, connected with one of the sad adventures of the unfortunate Mary, is written with deep feeling and with taste. Composed in the easy key of G, it will become popular among young songsters of moderate skill and voice. It is adorned with a beautiful engraving.

BURROWS, J. "Twenty-eight Melodious Exercises for the Pianoforte for four hands." Book 1, C major and C minor. 50 cents. O. Ditson.

If we judge of this collection by the book now before us, it has been made by a conscientious and experienced teacher. The first book is intended for beginners. It contains easy and pleasing melodies, carefully fingered.

[illegible] "[illegible]" for four hands by [illegible]. 75 cents. O. Ditson.

A beautiful work, well arranged but difficult; written in the key of B flat minor, enhanced with harder by some occasional chromatic passages. Calculated for experienced performers.

OESTEN, THEODORE. "Golden Pearls." Twenty-five simple melodies for beginners. 25 cents. O. Ditson.

Excellent selection, especially addressed to young pupils, progressive and carefully fingered, deserving prominent attention on the part of teachers.

OESTEN, THEODORE. "[illegible]." Danse de concert pour le piano. No. 5, "Polonaise brillante." 40 cents. O. Ditson.

Elegant and melodious, will become popular among performers who have some little command over the key-board.

CZERNY, CH. "Le Salut du Jeune Pianiste." Our beginners. 25 cents. O. Ditson.

Pleasing and admirably arranged for young players; fingered throughout, it will spare much trouble and loss of time to teachers.

[illegible], T. "The Happy Huntsman." Alpine song. 25 cents. O. Ditson.

A high tenor voice will find in this song an excellent piece for [illegible]. It is somewhat difficult, but beautiful.

WALLACE, WM. VINCENT. "Souvenir de [illegible]." [illegible] "On the [illegible]." Arranged for the pianoforte. 50 cts. Wm. Hall & Son.

This romance is one of the happiest creations of the author and one of the many gems in the opera *Maritana* by Wallace. The entire work is well worth being known, and the present [illegible] will rapidly spread among musical amateurs.

WALLACE, WM. V. "Zauberflote." Souvenir de Mozart. [illegible] Wm. Hall & Son.

Three melodies selected from one of the best works of Mozart, masterly arranged for the piano of moderate difficulty.

IUCHO, WM. "Souvenirs of Kentucky." Grand fantasia for the piano. 75 cents. Wm. Hall & Son.

There is much taste in this composition united with great variety; the native melodies of Kentucky have been judiciously chosen, and are varied in an excellent style. This is the best work we have ever had to examine of this popular composer. We recommend it to those who have already acquired some taste [illegible].

[illegible] "[illegible]" for four hands. Nos. 10, 11, 12 and 13. 25 cts each. Wm. Hall & Son.

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from "[illegible] Dreams and London Realities." New York: [illegible] Putnam & Co.

So I have come to be an old man at last, and I have been a great while about it, either. No use in a great while about anything nowadays. Where is my old [illegible] here I am [illegible] sitting [illegible] all the while faster and faster [illegible] of my [illegible]. And no wonder, [illegible] taking hold of the [illegible], and all pulling together [illegible] joining [illegible] to join them. By the way, what a strange dream that was I had the other night. If I were superstitious, I should suppose it meant something; for I never had any thing before: the world on fire: ten thousand bells ringing the alarm! Every one then gone [illegible] water! [illegible] harvesting [illegible] Payne's problem [illegible] there [illegible] Moral Plan, and [illegible] Treatise, and that [illegible] Compact [illegible] when the fire touched the great central kingdom; but where are the [illegible] the [illegible] number I [illegible] in their sphere?

Well, I have seen a great deal—magnetic telegraph, railroads, steamboats, crystal palaces, California, Australia, and now ships of twelve thousand tons, the Atlantic turned into a horse pond. What is the world coming to? There was no such thing when I was young—[illegible] than [illegible]. I am glad I shall soon be out of the way. [illegible] yet I should like to see the end. [illegible] when will [illegible] end? Who can tell? [illegible] No wonder man's life has been shortened to three score years and ten. How [illegible] would have [illegible] centuries. He never would have stood the [illegible], unless he had [illegible]. It would have [illegible] that big [illegible] I had in my pocket when I rode [illegible]. Let me see, that was only fifty, yes fifty-one years ago—strange how I [illegible] a trifle.

Well now I have overtopped my time? I don't seem to belong here. That [illegible] that young fire-brain, what's his name, said [illegible] morning [illegible] yes, yes, that's right. I can't keep up with their new-fangled ways; and I don't want to [illegible] too fast altogether. All I want is to die and be buried before they harrow their [illegible] and yet they've done that already. Well was that railroad train [illegible] Norwalk [illegible] a train of [illegible] that they [illegible] before they were dead.

Yes, yes, the dead ride fast—tramp, tramp, along the [illegible] they go, splash, splash, along the way; and why shouldn't they [illegible] their betters?

And I won't be buried in the city either, nor in Greenwood. I've been crowded enough in my life-time—I'll have room enough after I'm dead. But where shall I go? There are places [illegible] now [illegible] in fifty years or [illegible] a hundred thousand [illegible] over my grave! [illegible] a square foot, let me see [illegible] dollars. Alas, poor Yorick! who would give [illegible] dollars to secure to me a quiet sleep!

[illegible]

But stop. Where am I? right in the middle of the [illegible]—the last of my [illegible]. [illegible]

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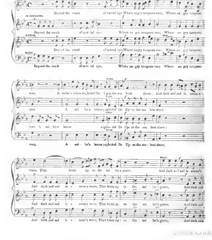
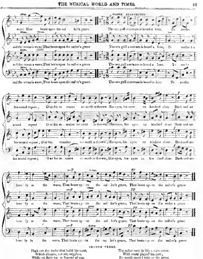

SOPRANO
2D SOPRANO
TENOR.
BASS.
Dim.
Cres.
Beyond the reach of mortal eye Where angry tempests roar, Where angry tempests roar, A sailor's bones neglected lie Upon the sea beat shore. And dark and sad is ocean's wave, That beats up on the sailor's grave. And dark and sad is ocean's wave, That beats up on the sailor's grave,


MAJORE ALLEGRETTO.
wave. That beats upon the sailor's grave
The sea gull a scream is heard alone, To soothe
and the ocean's wave, That beats upon the sailor's grave
his sound repose; O'er his remains no earth is thrown, His eyes, his eyes no kindred close. Dark and un-
love-ly is the wave, That beats upon the sailor's grave, That beats upon the sailor's grave.
pp
cres.

SECOND VERSE.

High are the rocks that build his tomb,
Which chance, nor art, supplies,
While on their top in funeral gloom,
The wind-wav'd pine trees rise;
And hoarse below is ocean's wave
That howls its requiem o'er his grave.

The sailor once in life's vain scene
With merit played his part,
No youth more lovely on the green
Few had a better heart
But angel goodness, could not save
This sailor from his watery grave.

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[illegible]

SAINT JAMES
[illegible]
GLYNN W. [illegible]
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[illegible]

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SOUTHARD L. H.
[illegible]
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"I ever hold this sentence of the Poet as a canon of my creed: that whom God loveth not, they love not Music."—[illegible]

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RICHARD STORRS WILLIS,
EDITOR AND PROPRIETOR.

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THE MUSICAL WORLD & TIMES.

RICHARD STORRS WILLIS, Editor and Proprietor.

NEW YORK, SATURDAY, MARCH 4, 1854.

VOLUME VIII Number 9.

Special Notice.

We have no time to examine, and report upon the merits of musical and literary compositions. We have done this heretofore, to a very limited extent, out of kindness of feeling to those who have thus honored us by deferring to our judgment. But we find we might as well undertake it for a separate profession—communications of this kind are so increasing upon our hands. We can always tell at a glance whether anything suits the columns of the *Musical World*: but the ways and the wherefores take time to set forth. Hereafter therefore what suits us will go in: what does not suit us (we regret to say it, but life is short, and the editorial duties of life are long) our correspondents must never expect to hear from more!

A Tone-Poem.

Many years since while residing in Germany we heard once or twice at public concerts, a novel style of artistic performance. It was the *recitation* of a poem, by some fine reader or elocutionist accompanied *by sweet music*. The first instance of this kind occurred at an institution then existing in Frankfort called the "Museum." It was the custom of the gay and genial Frankforters to pass a winter evening every fortnight at this institution, when a programme of the most agreeable and varied character was arranged for them by the *Kapell-meister* of the opera. The performance was something like the following:—1st. One movement of a Beethoven Symphony. 2d. a short lecture of about twenty minutes by some eminent author or editor on any entertaining or instructive subject relating to Art, or Life. 3d. a song, or an instrumental performance by an opera, or concert artist. 4th. the recitation of a poem (like one of Schiller's, for instance) accompanied by a soft wind-instrument of some kind like a melodeon. Then a pause of perhaps ten minutes. The second part opened with the two succeeding, shorter movements of the previous symphony. Then some duets, trios or quartets. Then perhaps another musical poem; and the entertainment was closed with the *finale* of the Symphony.

We never passed more charming evenings than those thus afforded in Frankfort. The variety of performance was so great and the alternation so agreeable, that evening hours never before seemed so short. Everybody was at home by ten o'clock with mind, heart and artistic sensibilities delightfully administered to and fed upon. We have, since then often thought, how charming an institution for *this country*!—how *admirably* adapted to our American state of society! We throw this hint out in passing and suggest that our *Philharmonic* and *Orchestral* institutions might well incorporate some of these literary *features* into their regular programmes.

But, the part of the performance which struck us most and made the strongest impression upon our mind was the recitation of a poem accompanied by music or an union of accent-pitched *declamation with music*. The reader, of course, was a German—either professional or selected from the theatrical dramatic corps—while the musical *performer* was some educated musician, who playing in the distance had the poem before him and threw *musical light and shadow* on the recitation as it progressed—the music portraying the *varying emotions* of the poem: while the speaker gave utterance to the *thought*—the music intensifying the sentiment of the poet and firing the imagination and declamation of the orator. We were reminded of those Grecian orators behind whom there sometimes stood a flute player, who assisted them to "modulate" their voices: or, perhaps subserve of the same *purpose* of musical accompaniment that was now being afforded in our own century of the world.

After hearing this novel performance we found our mind dwelling very much on the subject, and on the possibility of affecting a closer union between declamation and music. And often during solitary winter evenings, when alone with our books and our *piano*, we experimented on this matter. *For* though pleased with the general effect of the public performance it still seemed to us more or less imperfect. There was a certain confused clashing between the declamation and the music which was not altogether agreeable. The utterance of the declaimer was sometimes obscured, or, at least the attention of the hearer was diverted from it, by the *sudden and occasionally harsh* entrance of a new chord.—How to obviate this!

It occurred to us one evening that music might be so composed as to be susceptible of partial interruption *without entirely breaking the thread of the melody to the ear*—and that with this interrupted melody the poem might be *interlaced*: the poem being inserted in the interruptions, and the two alternating: thus avoiding all interference of the one with the other. So even the sense of the poem would not be interrupted to the mind any more than the thread of the melody to the ear—inasmuch as the pauses would not necessarily be of very much, if any, longer duration than those made in deliberate and good declamation. The chords however during recitation were to be held down; the voice thus reciting upon a musical basis; the harmony still sounding on: and *never simultaneously introduced with the voice of the declaimer*.

We took one volume of Goethe lying beside us and extemporized a melody reading some of the periods of the poet and interlacing them with the tenderest theme. The effect was exceedingly agreeable to us. We took the Bible also, and recited similarly a few verses of a psalm. The effect there seemed still better, and we were convinced that, interwoven, a sustained declamation and a definite melody might be closely and intimately wedded without interference, at any rate to the ear.

But, another thought occurred to us.

Every truly musical person, before singing, unconsciously or consciously, extemporizes a few chords upon the piano, in order to bring the mind up, as it were, to the *musical moment*—which we cannot start from so immediately after conversing upon commonplace topics. And for our own part we have found that we have so constantly formed the habit of so doing not only to attune our own mind, but to accustom—if we may so express it—the minds of those around us before commencing. The truly musical moment is hardly ever exactly contemporaneous with the commonplace moment of everyday intercourse. We thought then that, preparatory to the sudden leap into music on the part of the singer a previous and preliminary step might naturally and agreeably be taken: and this step might be just such a *recitation* accompanied by a few chords or a simple melody on the piano—the recitation being something like an invocation, or reverie, leading onward and upward to song by progressive and easy steps.

In short we conceived of a little artistic work, composed, first of such an invocation or reverie, to be recited alternatingly with an interrupted melody, and leading to a regularly constructed song. Then again at the close of the song, a *ritornelle* to a second reverie: which in turn, should lead to a second song with which the piece might close. Then the composition would comprise two short recitations and two short songs, just enough perhaps for ordinary chamber performance.

We set about conceiving some subject which could be worked up in this way, and prepared the necessary text: which of course, following that extended *form*, and having *regular* progress, had to be written for the purpose. We then attempted the music, and combined the two. As everything must have a *name*, when the song and the music were fairly wedded we called the union a Tone-Poem. Several such Tone-Poems were afterward completed, and we used to amuse, therewith, our student and bachelor solitude.

By way of novelty and entirely as an *experiment* with the musical taste of our friends we publish this week one of these Tone-Poems, in the *Musical World*. We give the very first one we prepared so many years ago with all its now appreciated literary and musical imperfections: for we cannot make any change without interfering with the spirit in which the poem was then written—which was a more juvenile one than now. And, moreover, despite these imperfections we feel that, after all there is a certain *heart-glow* in it which may be its chief extenuating feature: and which critical alterations might dissipate.

The subject we chose was the attachment of the minstrel *Rizzio* for Mary Stuart. The recitations were made designedly short; it being a new experiment, and we thought, the briefer at first the better. The text we prepared was the following:—

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RECIT: or, ROMANCE TO MARY STUART.

Awake! my harp—'Tis break of morning! For O, my tuneful heart at morn and noon and quiet eve, pleads for music, ceaselessly!

'Tis morn again; and with its light
I find such lovely visions flee;
And feel, alas, as oft I've felt,
How far I am from bliss—and thee!
O sweet with thee, thou fading day,
To greet th' approaching dreams of even!
O sad with thee, thou garish morn,
To watch my heart's receding heaven!
To love's low song, or twilight [illegible]
May thy sweet ear attentive be,
While I lament my Lady Queen
How far I am from bliss—and thee!

Then realms of dreams 'twixt happy spirits spread, where fairy I steal fast across thy sphere!—Deep in the silent night, a sense of music floated to my ear!

I heard thee singing in my dream
And in its sweet, sad voice of thine
Thrill'd like a harp at breath of morn,
This love-bewilder'd heart of mine!
Those heavenly tones!—how softly ran
They floated through my spirit's welcome!
The soul response—how pained my bosom
To fail at [illegible] the [illegible]!
A longing pain possess'd my soul
And sighing I reply—I awoke
The charm of its song [illegible]
And with my silent tears they broke!
O when shall angels [illegible]
[illegible] the [illegible] heart control!
O when my dream be [illegible]—In that
Mary thou music of my soul!

We can give but few directions as to the performance of this recitation. The songs (which can be sung without the recitation, of course, if preferred) sufficiently explain themselves.

1st. It is understood that the declamatory part is to be recited, just as a good reader would recite it—not mumbled nor vocally blurred, but with a clear, distinct and musical intonation—[illegible] making reference (as to pitch of tone) to the accompaniment.

2d. The music and the voice alternate, the voice never commencing until after the chord has been struck or the musical phrase completed—the music and the voice never commencing together. This has been intended as well as we could do it by the [illegible] placed with the words which correspond to the several musical phrases.

3d. It is very important that the chords should be faithfully held down while the voice is reciting, thus forming a musical basis for the voice to recite upon. The accompaniment is intended for the pianoforte, the diminishing character of whose tone when the chords are made and sustained well the [illegible] and the character of the composition. The effect on an Erard pianoforte perhaps might be still better. The organ we think (unless on the swell) would hardly answer, the equally sustained tone interfering, perhaps, with the clearness of declamation.

4th. As this style of composition was devised in solitude, we advise our friends to try it first, quite alone by themselves, and if it gives them pleasure then to talk with music as with a friend, the chief, and perhaps best use of our Tone Poem will be gained, without performing it before others.

If performed before friends, however, it is hardly necessary to say, that all the qualities of good declamation, and musicalness of voice, and rhetorical culture of tone, will here (or may here) be brought into requisition.

On this subject, we think we may, without impropriety, publish two of many communications we formerly received; the one subjoined being from a distinguished elocutionist of Boston, Wm. Russell, Esq., to whom this union of declamation with music proved, naturally, of considerable interest. The advantages and uses of this union (not as best exemplified in our effort, which Mr. Russell's kindness led him to over estimate, but as generally considered) could of course be far better set forth by this accomplished and experienced gentleman than ourselves.

Boston, Nov 18th, 18[illegible].

[illegible] had the pleasure of hearing some of your peculiar compositions, designed to embody the distinct yet accordant [illegible] of alternate recitation and accompaniment, I cannot omit the opportunity of expressing myself in the warmest terms as regards the value of your happy combinations. Their results, in connection with elocution, must be highly advantageous. Their tendency [illegible] is to aid [illegible] superiority in expression and to every other element of a [illegible] elocutional style. They [illegible] phases of poetic beauty to which [illegible] expression [illegible] itself not unworthy of its noblest office—that of combining the highest inspirations of the poet and [illegible] musical composer.

The benefit of progression which your compositions [illegible] supply of thought and feeling gradually growing, and then expanding into the [illegible] of impassioned emotion, as the voice advances from ordinary speech to the full gush of song, carries the hearer by a skilful guidance through all the stages of sympathy which the human voice seems to [illegible] of soft [illegible].

Of the musical merits of your productions, as beautiful specimens of the science of composition, you have, I have no doubt, already had [illegible] from those who are more competent judges. I claim no farther [illegible] than to speak of them in regard to expression, where the musician and the elocutionist daily meet on the common ground of [illegible]. [illegible] particularly their excellence seems to me [illegible] the delivery of the most refined [illegible] and the warmth of passion, [illegible] suggestion. Taking as I naturally do, an interest in whatever concerns the advancement of education in any of its branches, I feel [illegible] gratified [illegible] of the [illegible] you have [illegible] of [illegible] the study and practice of music, which as yet, is but beginning to [illegible] attention as one of the most effectual means of mental culture and general refinement of taste and habit.

With cordial wishes for your success in the noble sphere of usefulness on which you have entered,

I am, [illegible] sincerely yours, William Russell.

Mr. Willis, Boston.

The second letter was written in the year 18[illegible] to our brother, Mr. N. P. Willis, by our most [illegible] and lamented friend, Mr. [illegible]. We give it as an expression of his ideas as to our effort in this new direction of Art. Our readers will make due allowance for the praise bestowed, as coming from a most indulgent friend, and regard his opinions as to the design, rather than his partial representations as to the manner in which it has been carried out.

[illegible] October [illegible].

N. P. Willis, Esq.—My dear [illegible] had the pleasure of a visit from your brother Richard yesterday and am extremely happy to welcome him back [illegible] after a long absence. He [illegible] previous to his departure for Germany and again yesterday on his return. He [illegible] of the piano [illegible] to give me a specimen of what he [illegible] been doing in the great city of music and studies [illegible] during his absence of six years. He gave me one of his "Tone Poems" as he calls them. This I believe is something new under the sun, and with which I am perfectly charmed. I [illegible] will make a new era in parlor and drawing room amusements which I feel assured will become very popular. If your brother had done nothing during his absence but to hit upon this plan, I think his time would have been well spent, but in addition to this great improvement in musical compositions, his poetry and music are of a very high order. I think one or two of his songs are as beautiful in melody as I have ever heard. His harmonies are chaste and classical, and with the fine specimens he has given me I feel satisfied he has struck out a new road in musical amusements which must become very popular and of which you as well as myself may feel proud that Richard Willis is the inventor.

Yours, very truly, J. [illegible]

Disclaiming again [illegible] in any artistic offering, we submit the Tone-Poem, as we said before, entirely as an experiment, and rather as showing what may be done than what has (quite satisfactorily) been done, in the present instance.

Generalities

—MUSICAL GOSSIP.

[FOR THE "MUSICAL WORLD" [illegible]]

Our old friend Sig. Cesare Badiali leaves on the 15th of this month for Mexico to fulfil an engagement there lately entered into. Sig. Badiali came to Havana about the end of August, 18[illegible] and sang eighteen months at the [illegible] Havana Opera Company under the direction of Senor Marti. He received during that period $21,000 salary and a benefit netting $3,000. He sang afterwards [illegible] months under the management of Max Maretzek for $4,500. Two months with the Bosio and Tedesco Troupe $8,000. Three concerts with Jenny Lind $600. Eight months with Mad. Sontag $8,000. One and a half months with [illegible] and Maretzek last summer at Castle Garden $3,000. Various concerts about $1,000, amounting in all to $30,000. He is engaged for ten months, commencing on the 15th inst. for the Mexican Opera at $1,500 per month. To the honor of Sig. B. be it said, that during all the above engagements he [illegible] on the bills [illegible] expressly for him [illegible] other artists would have declined singing. Sig. Badiali has appeared here in the last four years in the following operas: Marino Faliero; Figaro in the Barber; Don Pasquale; La Favorita; Lucia di Lammermoor; L'Elisir d'Amore; [illegible]; Nabuco; Ernani; Barbiere di Seviglia; Sonnambula; Linda di Chamouni; Lucrezia Borgia; Macbeth; Don Giovanni; Semiramide and Puritani. We are indeed sorry to lose so valuable an artist as Sig. Badiali, and it will be a long time before we see him here again. We wish him a happy voyage and a speedy return to New York.

Madame [illegible] is to commence a series of Italian operas at the Orleans Theatre, New Orleans, in conjunction with some artists of the Havana troupe. We are sorry [illegible] that this lady [illegible] again [illegible] of her [illegible], whom she discharged [illegible].

Mr. [illegible] the impresario of the Italian troupe in Mexico, [illegible] with Madame Sontag and her troupe, to go to Mexico.

Mr. [illegible] the agent of Mad. [illegible], [illegible] of Europe, [illegible] it is said he has orders to engage artists there for a first rate English opera, to perform at Niblo's Garden during the coming summer season.

There is a rumor about town that Shakespeare's Tempest is to be brought out at one of the theatres in this city.

—THAT ADVERTISEMENT.—

Our readers will remember a very original and characteristic advertisement published a week or two since by a correspondent of ours at the South, who is in quest of [illegible]. Among other qualifications mentioned was that the personal appearance of the lady should be "fair!" this point to be judged of by—ourselves.

Among many personal applications are many more by letter, in each of which, together with other information, this point of personal appearance is also [illegible] upon by the writers. The following is an instance [illegible]:

"I am a Yankee girl from Maine. I shall be twenty-two years of age on the first day of the coming month. I do not suppose that my "personal" is altogether captivating. I am something below the middle height, with a [illegible] [illegible] of this [illegible] country [illegible]

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show, and that, the people tell me, "You don't look as though you belonged about here." My hair and eyes are usually called black; they are dark brown. My forehead is about the medium height, nose straight, teeth even. I hope you find me sufficiently explicit; and I hear, believe [illegible] should be your advertised as "[illegible] of [illegible]," you can for such mistakes, is was."

Now, this is, no doubt, a very pretty applicant. We think there is much more danger of her being "stolen," than anything else. But we fear she will be stolen in such a way that she will not want to come back again. Such is the case with a great many of our pretty Northern girls who go to the South.

Our fair correspondent's qualifications were immediately represented to the party concerned. On receipt of further instructions she shall also hear from us.

——CANADA, 14th Feb., 1853.——

Mr. Willis:—Sir,—I am a Congregational minister here, and am induced by your writing respecting Church Music, to ask the favor of your opinion upon the practicability of some person being obtained to settle here as a teacher of that art. I write on behalf of a number of other persons, as well as from my own lively interest in the matter.

We want a teacher of church singing—singing by congregations, whether they are led by choirs or precentors. In some of our congregations it would be precentors, classes and choirs that would have to be taught,—in others it would be to teach classes and not choirs. We think that considerable encouragement could be given to an acceptable teacher. There my own congregation wishes to have a leader of our choir. [illegible] had the gratuitous services of a member of the church. We have no objection to a choir but wish it to lead and not supersede the general singing.

A few gentlemen here would bear the expenses of a person visiting us for a few days to enable him to ascertain the prospect of support and comfort, and to give us an opportunity of judging of his views and methods, provided you beforehand thought him likely to be suitable for our purpose.

Should you not know of any one who could at once come on and be likely to suit, we shall have to take some other step in the matter. You would therefore greatly oblige us by a line at your earliest convenience.

I am sir, your obt. servant, —— ——

REPLY.

We doubt not we can best serve our correspondent by publishing his letter, as in the case of the letter we lately received from the South. Applicants for this situation will be taken [illegible] of all the transactions, as our being convinced of their proper qualifications.

——VISITING CARDS EXTRAORDINARY.——

A gentleman had stepped into his carriage to make his New Year visits, when he perceived that he had forgotten his visiting cards. He immediately sent his groom to go and get them from the mantel-piece in the dining room. The servant did as he was ordered and the gentleman commenced his visits, the footman leaving his cards. After some time he had passed, he asked the groom if there were still many cards left. "Sir," answered the latter, "I have still the king of spades, the king of hearts, and the knave of clubs."—The gentleman was extinguished.

——A PRESENT.——

The celebrated tenor Duprez, after a representation at Brussels, was getting into his carriage when a groom wearing a rich livery handed to him an elegant [illegible] box [illegible] tied with a neat rose ribbon. Duprez's [illegible] reached his residence when he hastened to open it, supposing it a present sent to him by some Belgian Crœsus. But, sad disappointment. The little box was [illegible] a hollow [illegible] in a [illegible] entitled [illegible] *de Duprez*, [illegible] *Duprez* of the *Duprez*. The great artist [illegible] with the allusion, and left Brussels in a terrible [illegible] of anger.

——MUSICAL CONUNDRUM.——

(You [illegible] are [illegible] whose [illegible]?)

What ship has performed the most *extraordinary* passage?

The steam ship A. [illegible]

How so?

Because the worm sheep that she freed [illegible] perfectly far into the (Latin) *fins*.

——SAMPLE NUMBERS.——

With this number we send several thousand extra copies to Seminaries, Academies, Teachers and parties whom we know to be interested in music. It is very probable that most of these parties are already subscribers to the *Musical World & Times*, in which case they will do us (and some other friend) a favor by transferring or mailing the extra copies to some one whom they know to be musical, and who, of course, ought to take the *Musical World & Times*.

——BACK NUMBERS.——

We are constantly in the receipt of letters from our subscribers wishing some numbers of back volumes, as they wish to complete their files for binding—to all of which, we reply that the demand has been so great in connection with subscriptions at the commencement of the "Musical Review," that all back volumes, except No. 7, are exhausted—and of Vol. 7 we have but a few left.

——PULASKI GAZETTE.——

When you complained of the singing in your church, it was a capital time to recommend the *Musical World & Times*. It's not too late yet.

——MUSIC PLATES.——

We have on hand stereotype plates of all the music that has been published in the *Musical World & Times* since September 1850 which will be sold at a bargain.

☞ We are informed that some of our [illegible] subscribers received their paper for February 19th which we charge to the neglect of Uncle Sam. We now send them again and if any should receive a duplicate copy will they please pass it over to some friend?

☞ We see that the Boston publishers have recently agreed to increase the prices for advertising about [illegible] thirty per cent; while the Weekly Tribune has put its prices up to fifty cents per line. We have little to such movements.

——DECIDEDLY COOL.——

Nearly a year since a party doing business in New Orleans gave our agent, Mr. Stiles, an advertisement for the *Musical World & Times* to occupy a square of the Sheet. It be charged according to our rates $40 a year, the first quarterly payment of ten dollars being made in advance to Mr. S., whom the commencement of the second quarter we sent our bill for the second quarterly payment to which we have had no response, and that again at the commencement of the third quarter we sent our bill for the third as well as the second and third quarterly payments, and I was then also treated with characteristic silence. This stirred our indignation a little but being otherwise busily engaged and not needing the money added to the supposition that the individual might soon be coming on to New York to make purchases and would drop in to pay us and also a little we delayed the collection at that time. But a long time since the year being nearly out, we concluded to draw upon the party through our bank for the balance due and informed him accordingly last mail that we expected the draft to be honored.

But we have just received a "bill of complaint" in which is written—"When Mr. S. was here he took my advertisement for one quarter at $10, and I paid him for the same, with the understanding that as it would not be kept up beyond that time and expecting a notice if I [illegible] in advance [illegible] for rate of the paper." Again, "I shall not pay the draft [illegible] of making [illegible] of the same time the party [illegible] [illegible] desires what is right." Now we [illegible] agreed no [illegible] there is a misunderstanding between our agent and the party we will say this. Why with his aim to "wish to do what is right" he did not inform us on the receipt of some one of the many bills that have been sent him that there was a misunderstanding about the matter and his advertisement would have been discontinued at once. In no manner him it is not our way of doing business, [illegible] which it agrees for the purpose of advertising [illegible] a [illegible] gratuitously. We have no need of advertisements except those that are paid for as that we feel satisfied with [illegible]. The party further makes some complaint of not receiving his three copies [illegible] for which he paid in advance, to which we reply that we sent them every week hence up to the most [illegible] manner for the time for which his subscription was paid, and then, according to our system, cut him off, after sending a courteous notice of the expiration of his subscription.

He closes his letter by somewhat [illegible] some solicitude for the circulation of our paper in New Orleans by saying— "The paper ought to be generally taken here." We beg to assure him that it is generally taken through Mr. [illegible] copies are [illegible]. The advertisement was published in our paper from April 1, 1852, to February 15, 1853 at which time it was discontinued. The bill is now made out for the number of insertions the advertisement has had with the expense of the protest added, and will be sent, if we find it [illegible] or [illegible] to the [illegible] getting agent—who doubt [illegible] some [illegible] small matters,—that may apply for it.

Answers to Correspondents.

L. S. Collinsville.—"Metcalf's Metronome.—I would like to know what they cost a dozen, and also what they cost single one at retail. Can they be sent by express safely—are they of any practical use in aiding a person in beating time—can they be set to beat all varieties of time—does it beat the measure, the parts of measures, or how does it work—is there more than one style of them, and the price of each? I wish I could get an answer, or rather I wish I could get the opinion of Mr. Willis about the instrument for beating time. If you want pay for answering the latter part of this just send how much is the answer. Here is a stamp or two for postage." Price of Metronome: Maelzel's with bell $5. Without $4.50. They mark measures and parts of measures in every time and are regulated by means of a sliding knob in the side—are wound up by means of a key—are, to take it any wise in place of a time-keeper—can be sent by express from N. Y. (it pays that) or mail any time any with safety. Our "pay" for the information is $250, which please forward at your earliest convenience.—(a stamp wouldn't promise never to talk about pay again again.)

I. G. M. Meadville, Pa.—"Allow me to intrude upon your good nature so far as to ask two or three questions, which I would desire to have answered. 1st. What method do you prefer in teaching the elements of vocal music? [a] 2d. Do you recommend Bradbury's works? [b] 3d. Can a man ever become a successful soprano or alto singer, *falsetto voice*? [c] 4th. Does the singing of bass injure the voice for tenor and *vice versa*? [d] 5th. Can an alto singer ever gain sufficient compass and smoothness or softness of voice to become a successful soprano singer? [e] These questions may appear simple ones to you but every person cannot answer them as satisfactorily as you can."

[a] We prefer Mr. Lowell Mason's method—apply to Mason Brothers, Park Row New York.

[b] We have never seen specimens of Bradbury's works.

[c] Not unless he be one of the Pope's eunuchs.

[d] Not only vice versa, but versa vice.

[e] Not if the voice be a decided alto.

[illegible], Mass.

Editor Boston [illegible]—Dear Sir and I have been requested by some of the young gents of [illegible] to find out what certain instruments can be had for and thought you could give the more information on that subject than any other. Instruments: 1st and 2d violin, 1 bass, 2 banjos, 1 bones, tamborine, castinets, 1 triangle. Bass, eight keys or more, 1 bass. All to be good instruments—clear sweet tones. Music to suit the above instruments with the words. They design forming a band for their own amusement, and would be quite obliged if you will give them, (through me,) the information. The *Musical World* is a very welcome exchange. S. H. W. H. *Prest. Ems. Flag.*

1st and 2d violins in cases, made of wood and [illegible], and with bows from $5 to $10 each. We should recommend an instrument worth $12 or $15 with bow and case. Banjos, a good article, nearly finished, with calf head and recommended, will cost $6 to $[illegible]. They can be had from $[illegible] upwards. Tamborines, good article, $2 to $[illegible], according to size. Bones or castinets, per set, $[illegible]. Triangle, $1.50 to $3, according to size and finish. Patent cocoa wood flute, with eight silver keys (ivory tips slides, joints &c.) $21.50 in case. Same flute with German silver keys $[illegible]. There is no music arranged for the above combination of instruments. Ethiopian choruses would be of service. See advertisement of Messrs. Firth, Pond & Co.

B. L. B. Covington, Ky.—"We are about to organize a choir for a Universalist church in this place, and I would ask your advice in regard to the kind of book we should procure in order to prepare the choir for service the soonest. You will oblige a subscriber by giving the information desired." The several books of choir use published which we can recommend to the shops (Mason Brothers, New York). I. C. Taylor is also about to issue a new book, to be published by Daniel Burgess & Co. New York. Mr. Lowell Mason also has in press a new book, announced by Mason Brothers. Its title, *The Hallelujah*.

[illegible]—The note you wish to Holly sent us is added to the sunshine which every wise editor hoards, as something to which pleasant memories cling in bad and gloomy days. The angel of health bids you on every [illegible]

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C. [illegible], Petersburg, Va.—Your published compositions which we often see critics notice as a composer, but we must reluctantly refer you to the article already in our first volume.

W. W. S.—"The days that are past"—too long for our crowded space. The other piece is in type.

E. L. I., Trenton Centre.—Richardson's book we warmly recommend.

H. A. E., Wooster [illegible].—The "Musical Studies" we shall be compelled, in self defence, to publish.

C. T. M.—The Practice of Counterpoint [illegible] are only published in the United States. The expense of importing them we don't know. Write to Schuberth, or Scharfenberg & Luis, New York.

Inez B., New York.—"Will you be kind enough to let me know through that valuable paper (my leader the *Musical World*), if you have any bound volumes of 1853, you will much oblige a subscriber."—We have the numbers from September 1853, to January 1854, bound, which we sell for $1 50. It goes back to the commencement of the "Musical Studies."

Prof. V. S. M., Burlington, Vt.—We cannot commence your subscription as far back as Vol. 6, but commence it with Vol. 7. Accept our thanks for your good wishes, and allow us to suggest that you are in a capital place to render material aid.

M. P., Charleston.—Mr. [illegible] says he never expressed an opinion in reference to S. C. [illegible] W. Smith's melodeon, as compared with Prince's.

N. W. S.—That should have been done by back correspondents.

H. M. W., New Brunswick.—Have no recollection of the authors. Think it must have miscarried.

For Willis's Musical World.

The Philharmonic Society

LETTER FROM MR. BRISTOW.

New York, Feb. 20th, 1854.

Dear Sir:—I have observed that my name is used several times in the discussion just concluded between yourself and Mr. Fry. What Mr. Fry stated about the spirit and action of the New York Philharmonic Society is perfectly accurate, except in one particular; and that relates to myself, and induces me to write this letter. As it is possible to miss a needle in a hay-stack, I am not surprised that Mr. Fry has missed the fact that during the eleven years the Philharmonic Society has been in operation in this city it played once, either by mistake or accident, one single American composition, an overture of mine. As one exception makes a rule stronger, so this single stray fact shows that the Philharmonic Society has been as anti-American as if it had been located in London during the revolutionary war and composed of native born English Tories. Your anonymous correspondent also is not worthy of notice except that you endorse him: says that a symphony of mine also, was rehearsed and not played in public. So Uncle Toby says—"Our army swore terribly in Flanders"—but their army did not fight. In upwards the Society's eleven years of promoting American Art, have rehearsed one whole performance of one whole American overture, one whole rehearsal of one whole American symphony and the performance of an overture by an Englishman stopping here—Mr. Loder—(whom your honorable correspondent would take for an American) who, happening to be conductor of the Philharmonic here, had the influence to have it played. Now, in the name of the nine muses, what is the Philharmonic Society—or Harmonic-lovers' Society—in this country? Is it to play exclusively the works of German masters, especially if they be dead, in order that our critics may translate their ready-made praises from German? Or is it to stimulate original Art on the spot? Is there a Philharmonic Society in Germany for the encouragement solely of American music? Then why should there be a society here for the encouragement solely of German music to the exclusion of American [illegible], as Mr. Fry says, the object be to render an [illegible] Hessian Colony, [illegible] most incontestably so? Who are the men [illegible] standard of the New York Philharmonic Society? The same style of [illegible] that in the London Philharmonic, after attempting to rehearse it, kicked Beethoven's C minor symphony under their desks and pronounced the composer a fool or a madman. Are any of those men able or ready to write music [illegible] a score? Not one. And what right, then, have they to pre-judge, smash and unhorse everything American, simply because it is American?

You speak of "writing up" to the Philharmonic Society. Better say write down to it. By [illegible] way does it compare with Jullien's band? In playing any selection—in the strength and unity of a fortissimo—it cannot compete with them. And yet has Jullien, a stranger, a foreigner, found during a short visit to this country American instrumental compositions that he adopts in his symphonic repertory, and will carry back to performance in Europe, although the members of the Philharmonic Society have never been able to discover any in all [illegible] during eleven years, and under such fostering care as theirs, none would ever attain to existence in eleven hundred years. I would add, that although three seasons ago, the Philharmonic performers were individually not as good as now, their execution was better. In fact, the best disposed persons towards the Society could see little in their concerts to praise the last concert.

To resume: from the commencement there has been on the part of the performing members or the direction of the Philharmonic Society a little short of a conspiracy against the Art of a country to which they came for a living, and it is very bad taste in any of them to bite the hand that feeds them. If all their artistic affections are [illegible] German let them pack back to Germany and enjoy the police and bayonets and aristocratic kicks and cuffs of that land, where an artist is a serf, or a nobleman as the history of all their great composers shows. America has made the political [illegible] of which [illegible] the world, while Germany is still [illegible] with a pall of feudal darkness. Whilst a crime has been there for man to [illegible] for the dignity of man, [illegible] shall not be denied the [illegible] for original Art, and must stand like a beggar with cap in hand when she comes to compare with the [illegible] of any dirty German village. Mr. Fry has taken the right ground. Against fearful odds he has, as a classical composer through you and your journal challenged all Germany to meet him before the audience of the Philharmonic and Mr. [illegible], and the challenge has not been accepted.

Mr. Dwight, the editor of *Dwight's Journal of Music*, published in Boston, has found my "[illegible]" [illegible] —I beg to tell him they are not, [illegible] critical [illegible] when he gets an opinion [illegible] music, as he now acknowledges "hardly" and without having heard a note of it.

It seems then as about nine-tenths, to say the least, of the performers and critics are foreigners, that American composers must be forced into the position of asserting their rights to be heard in their own country unless they will submit to be denied any existence whatever, or to be trampled out of existence altogether, when they have begun the great work of building up a national school of Art. In this they should find sympathy at least, from all their countrymen as [illegible] an unfair competition against circumstances, and against [illegible] in the history of Art in Europe, ancient or modern; for there every country has generally fostered artists through a national school supported by government. I now assume the development of Art, as all the development of political liberty depends mainly upon the [illegible]. Here at the present [illegible]. There are [illegible] composers now and [illegible] of all national matters are [illegible] controlled by foreigners, as at present.

I may have occasion, with your kind permission, to address you upon this subject again, and to show more particularly the systematized effort of the Philharmonic Society for the extinction of American music. I respectfully request Mr. Dwight to [illegible] America have one word to say in his paper where Germany has had ten thousand. I remain very respectfully yours,

GEO. F. BRISTOW.

To R. S. WILLIS, Esq.

[illegible]

We sincerely hope that Mr. Bristow will let us hear from him again—particularly if there be any proof of a "systematized effort on the part of the Philharmonic for the extinction of American Music." We know nothing of the eleven years of the Philharmonic's [illegible] and simply judge only of the [illegible] from their concerts and our personal acquaintance with some of the leading men in it. We shall be very much surprised if we find ourselves disappointed in the Society or them. But a little "more light" will do no harm. Will Mr. Bristow give it?

With regard to the Society's right to play what they (the majority) choose to play what pays—to play what keeps them and the audience together—to play what they consider the best and most improving style of music, there can be but one answer—they have this right.

As regards their making any sacrifice to bring out during the only *four* concerts they give in the year music which is not up to their standard (or which they *think* so) this is a thing demanded of no foreign "Philharmonic." This is confined to national academies of music, such as we ought to have in this country. The Gewandhaus Association in Leipzig plays only good music as the New York Philharmonic. So does the Paris *Conservatoire*. In both places are there national schools where new composers have a chance to try their hand. And such a national school we ought to have. Still—it would be a nobler thing on the part of the Philharmonic to have one of the *four* concerts devoted to the production of *American* compositions. We should strive for it, certainly.

Mr Dwight's Reply to Mr Fry.

We copy below our friend Dwight's reply to that part of Mr. Fry's letter referring to himself and also a closer communication on this controversy from a *New York correspondent* to the *Journal of Music*.

What are Mr. Fry: The "*Rejoinder*" of the "pioneer dramatic and symphonic composer in this country," which our copy will be read with eagerness by all who have read his letters and the reply of Mr. Willis. Certainly there is something going fresh and inspiriting in the man, who holds himself in readiness to write a grand symphony in *four days* (that is, as fast as pen can blacken paper,—all the symphony?) and is willing to have "sandwiched" between any two symphonies of Beethoven, or Mozart, or of whomsoever in the same concert. We like that. It is not every day that one has an opportunity to admire such valor.

The *Rejoinder* has a word or two *for us*; to which we reply:

1. We disclaim any attempt of criticism on the symphonies of Mr. Bristow and the pioneer composer. Of Mr. Bristow's we have never heard a note, and therefore did not mean to be understood as accusing [illegible] design. We coupled the names with Mr. Fry's (perhaps too thoughtlessly) simply because we found the two names coupled in Mr. Fry's controversial claim; while Mr. Fry's own [illegible] and forward as the type of the sort of thing [illegible] wished to have admired. In the same connection we alluded to [illegible], because we could not help feeling the accidental analogy—so much of not [illegible] between the [illegible] of that writer and the [illegible] music of Mr. Fry in behalf of his Santa Claus. Possibly [illegible], (or come upon Mr. Fry's own ground of symphonic unity,) the [illegible] of the *Merchant's Life* and of Santa Claus appeared to us to belong about equally well to the category of [illegible]. Not all this, [illegible] was meant in the friendliest spirit and implied not a particle of disrespect.

2. As to the comparative numbers of persons, in Boston particularly, who love Beethoven's or Fry's music best, we are not to argue. But [illegible] the pleasant illusion he is under with regard to the supposed [illegible] effect of his symphony *The Breaking Heart*, in Boston. We are still afraid that Beethoven would draw the best, and [illegible] than the [illegible] of Boston music-lovers who kindly [illegible] *Santa Claus*.

3. As to the "[illegible]" [illegible] I apply [illegible] the trouble of [illegible] Mr. Fry's consistency he appeals now from the [illegible]

[see page 106.]

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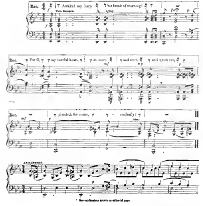
Riccio:

OR HOMAGE TO MARY STUART.

A TONE-POEM,*

RECITATION, ad Lib. By RICHARD STORRS WILLIS.



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* See explanatory article on editorial page.

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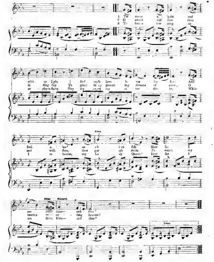
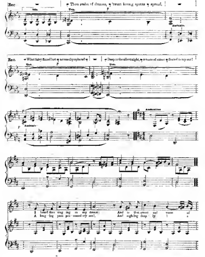

1 To morn a gain and
2 O sweet with thee thro
3 To love a low song on
with its light I find each love ly vis ion fair, And
fa ding day To greet th' ap proach ing dreams of even, O
we play'd sung May the sweet est ten tive le, While
Cres.
feel a las! as oft I've felt How far I
and with thee, thou gar ish morn I'd watch my
I re hearse, my La dy Queen! How far I
Dim. Ritard.
f
am from bliss— and thee!
heart's re cor ding heaven!
am from bliss— and thee!
Fine.


Rec.
Thou realm of dreams, 'twixt loving spirits spread,
Ped.
Ten.
f
Andante.
Rec.
What fairy flitted last across thy sphere?
Deep in the silent night, a voice of music floated to my ear!
Ten.
f
Ten.
Andantino
p
Andante.
I heard thee sing-ing in my dream; And in that sweet sad voice of
A long-ing pain pos-sessed my soul, And sigh-ing deep-ly I a

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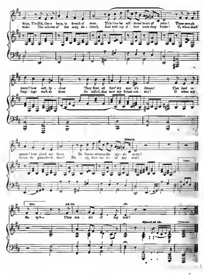
thine, Thrill'd, like a harp, to breath of even. This love-be wil dered heart of mine! Those seraph
wake The ech-oes of the song de - clined, And with my si lent tears they broke! O, when shall
tones! how soft ly - clear They float ed thro' my spir it's dream! That fond re
long - ings such as these Be stilled, that now my breast con trol! O when my
sponse! how plead my heart To flut-ter whence the mu - sic came!
dream be gained—in thee! Ma ry, thou mu-sic of my soul!
Ritard.
1mo.
Solo.
Ad lib.
Ma ry!— Thou mu sic of my soul!
Ritard ad lib.

and now from the many to the "appreciative few" viz., to M. Jullien, himself and we know not whom besides. Why is not the concert direction the Philharmonic Society [illegible] the [illegible] few perform his symphonies? Because the many [illegible] not call for them; because they cannot trust the many to remunerate them; because whether [illegible] meritorious or not, whether rightly appreciated or not, the fact is that they are not called for and have not yet got to be a "sure card." What then becomes of the testimony of the many as the alleged "public concert," as opposed to the regular [illegible] criticism of the "appreciative few?" Managers and conductors know well enough that the outside applause of a [illegible] by a miscellaneous audience, is not to be taken as establishing the merits of a composition. Who does not know how many a [illegible] of the most [illegible], empty [illegible] a fantasia gets applauded to the echo which it has [illegible] and [illegible] the [illegible] on [illegible] that it can add no [illegible] its programme!

[illegible] all, strictly to be [illegible] the [illegible] and critics, we do believe the real quarrel of Mr. Fry is with the [illegible] the people and [illegible] the critics. Critics [illegible] and managers have [illegible] enough; but we shall be happy to learn that their chief and characteristic [illegible] is that of the [illegible] independence of the public will and thing.

Mr. Fry alludes to some "impertinent omissions" in our copy of his very long letter. These were dictated simply by the necessity of shortening the piece somewhat, in order to get it in at all; and of course no one (with regret) [illegible] not meant to [illegible] to our readers' understanding of Mr. Fry's position.

From Dwight's Journal of Music.

New York, Feb. 11.—Quite an [illegible] the [illegible] For one, I enjoy it hugely. This throwing of stones into the stagnant waters is not a bad idea, and as to bad gases [illegible] thrown up in consequence in this case, the cure is [illegible] good. The great trouble [illegible] to get [illegible] grounds of [illegible] musical matters, that is, [illegible] upon something higher than matters of personal [illegible] or [illegible] between 1, 2, 3, and so on. As matters stand now, the Fry-Willis [illegible] seems to be quite a pretty controversy and it is [illegible] a matter of regret that the "Episode" in the "Reply" to the Letter of Fry is [illegible] as the [illegible] of [illegible]. These articles [illegible] good reading for this season of the year, when we want something warm and spicy [illegible] Fry [illegible] for the long [illegible] of [illegible]. There is a [illegible] sparkle and effervescence about [illegible] that really [illegible] like champagne [illegible] older grows more sparkling and bright. The deeper we get to the bottom of the [illegible] but [illegible] enough in regard to the [illegible] of what I said about the "appreciative few" [illegible] whether [illegible] that [illegible] of the musical world [illegible] standing of this brilliancy!

"The appreciative few in Germany advised Handel and Haydn to seek England for [illegible] livelihood." Not so [illegible] Handel, before he was twenty years of age he [illegible] the lead of the Hamburg Opera with [illegible] and soon drove him from the field [illegible] in [illegible] triumph and progress through Italy he was made Kapellmeister at the Court of Hanover nor did he leave for England permanently until his royal [illegible] became king in that country. [illegible] Haydn [illegible] with the appreciative few at Vienna and with the [illegible] of his [illegible] that [illegible] the death of Prince Esterhazy, whose Kapellmeister he had been for thirty years. As to Mozart, he was in Paris twice, once as a [illegible] child, and again when a young man of twenty-two [illegible] and [illegible] just at the moment when the [illegible] was astonishing the musical world with his "Armide!" Mozart gave some lessons on the pianoforte [illegible] having the instrument [illegible] as a great organist and pianist, but before he reached the goal of his ambition [illegible] he lost his [illegible] and his father called him home [illegible]. The works by which he is now known were not then composed—the "appreciative few" in Paris were very naturally thinking more of the author of Orpheus and Armide than of a young German [illegible] Beethoven a garret. [illegible] from the [illegible] of [illegible] he [illegible] he was [illegible] however, from the [illegible] of means than the [illegible]. The composer died in the third story of a [illegible] large four-story building, overlooking the broad, beautiful glacis and the finest part of Vienna. At [illegible] 1811 [illegible] had a [illegible] the house in Baden [illegible] for many seasons [illegible] when he took a house [illegible] to the year 1824 when his brother procured him a cheap lodging on his return from the country—certainly not in his summer residences at Teplitz and Baden [illegible] Heiligenstadt, [illegible]. Our Irish friend and [illegible] enlightened native American [illegible] would not [illegible] in those garrets, it would be in vain [illegible] has [illegible] his "parental halls" [illegible]. Though Beethoven was [illegible] hearing [illegible] being in a house [illegible] for a [illegible] in [illegible] weeks because the landlord hurried him from it, still he left some two or three thousand dollars to his nephew.

The Italian composers mentioned can take care of themselves.—An ounce of historic accuracy is better than a pound of rhetorical flourish.

Musical News from Everywhere

—BOSTON.—

The Germanians gave a concert for the benefit of Cyrus [illegible] Wednesday evening March 1st, in the Boston Music Hall. The second concert of the Roxbury Beethoven Society came [illegible] on February [illegible] in [illegible] Hall, assisted by the Mendelssohn Quintet Club. The Mendelssohn Quartet Club gave their eighth and last performance on February 28th. They were assisted by Mrs. Wentworth and Otto Dresel, Pianist, who performed the third trio [illegible] Beethoven, and Chopin's [illegible] concerto.

—NEWARK.—

A Juvenile Concert of about two hundred children from the [illegible] was given on March 1st, at Library Hall, under the direction of professor Edward [illegible]. Professor Vogt presided at the piano.

—CHARLESTON.—

The Charleston Philharmonic Society gave their third concert on Tuesday February 21st, in Hibernian Hall. The programme was [illegible] great credit to the performers.

—NORFOLK.—

Mr. Cohen, the [illegible] gave a concert at Mechanics' Hall on Wednesday March 1st. Madame [illegible] Sontag gave [illegible] concert in the same city on the 27th of February.

—CINCINNATI.—

Messrs. [illegible] gave a soiree on the 28th February at Smith & Nixon's Hall.

—ST. LOUIS.—

The choir of the Union Church gave two concerts of sacred music, the first on Thursday 23rd, the second on the 24th of February for the benefit of the Young Men's Association. On the last occasion Mr. J. B. [illegible] performed an air with variations by Beethoven, and Sebastian Bach's [illegible] flat.

—PITTSBURG.—

[illegible]'s Nightingale Opera troupe are performing in this city.

—BALTIMORE.—

Mr. Cohen [illegible] gave a ballad entertainment on Monday evening, February 27th, at [illegible] Hall. Tickets fifty cents.

—NANTUCKET.—

Miss Lucy [illegible] a sacred concert to be given on March 5th at the [illegible] Church. Mr. Lang [illegible] to preside upon the organ.

—SALEM.—

Mr. [illegible] assisted by Madame [illegible], Pianist, and Mr. [illegible] gave a concert in this city on February 28th at Lyceum Hall.

—AUGUSTA.—

Mr. [illegible] gave a ballad entertainment on Saturday, February [illegible] in Masonic Hall.

—[illegible]—

The [illegible] "Old Folk's Concert" took place on [illegible] evening February 28th [illegible] Hall.

—ALBANY [illegible].—

Mr. [illegible]—The [illegible] of Albany [illegible] speaking of Concerts a short time since, denied my assertion, that it is [illegible] for artists and on the contrary says that when artists of merit come along, then the people turn out en masse—and [illegible] sympathies are strongly enlisted upon in behalf of [illegible] ignorance on the subject. Now as to what he considers artists of merit, I am unable to say; [illegible] as to what he considers en masse [illegible] but from facts which I will give below I am prepared to [illegible] my position.

The Germania [illegible] Band visited [illegible] the [illegible] night [illegible] the sale of tickets was [illegible] the second [illegible]. The first time Ole Bull gave a concert [illegible] money. The Germania Band [illegible] George [illegible]'s Band, (which cost [illegible] $500,) the performance of Haydn's masterpiece the Creation of the [illegible] with Mr. [illegible] Director of the Harmonic Society New York, (only $300 [illegible]) [illegible] who did not take money sufficient to pay her bills, the great [illegible] gave two concerts and [illegible] in all, [illegible] her expenses of [illegible] prove my assertion. [illegible] of the persons who have given concerts in Albany have lost money. [illegible] exceptions are only to be found where the concerts have been gotten up by [illegible] individual [illegible] as in the case of [illegible], with Strakosch for manager [illegible] also in the case of Sontag. These are exceptions [illegible] prove the rule. [illegible] if we would, [illegible] satisfactory reason [illegible] in Albany [illegible] without [illegible] their taste in music.

Truly yours, J. R. B.

Anecdotes of Artists.

(CONTINUED [illegible])

MICHAEL ANGELO was descended from the noble family of Canossa. From his earliest infancy he discovered a passion for drawing and sculpture. It is said that his nurse was the wife of a poor sculptor [illegible]. His father, Ludovico [illegible] Buonarotti [illegible] for one of the learned professions and placed him in a grammar school at Florence. Here young Angelo soon manifested the greatest fondness for drawing, and became quite intimate with the students in painting. The decided bent of his genius induced his parents against their wishes to place him at the age of fourteen, under the instruction of Domenico Ghirlandaio. He made such rapid progress, that he soon not only surpassed all his fellow students, but even his instructor so that he was able to correct Domenico's drawing. While pursuing his studies under Ghirlandaio, he was accustomed to visit the gardens of the Grand Duke, (Lorenzo the Magnificent) to study the antique. One day when he was about fifteen years of age he found a piece of marble in the garden, and carved it into the mask of a satyr, borrowing the design from an antique fragment. Lorenzo, on seeing the work, was struck with its excellence and jestingly told the young Angelo that he had made a mistake in giving a full set of teeth to an old man. This hint was not lost; the next day it was found that the artist had broken one of the teeth from the upper jaw, and drilled a hole in the gum to represent the cavity left by the lost tooth. The first work executed by Michael Angelo on his return to Florence from Bologna, where he had fled on account of the disturbances in the former city, was a Sleeping Cupid, in marble, which considerably enhanced his reputation; but so great was the perfection in favor of the antique, that by the advice of a friend, Michael Angelo sent his statue to Rome to undergo the process of [illegible] in order to give it the appearance of a work of ancient art, before it should be submitted to public inspection. This [illegible] completely; [illegible] the Cupid was eagerly purchased by the Cardinal St. Giorgio for 200 ducats. It was not long before the Cardinal was told that a trick had been played upon him and he sent a person to Florence, in order to ascertain if possible the truth of the charge. The latter repaired to the studios of the different artists under the pretence of seeing their productions. On visiting the studio of Mi-

ogle

chael Angelo, he requested to see a specimen of his work; but not having anything finished at the time, he carelessly took up a pen, and made a sketch of a hand. The Cardinal's messenger, struck by the freedom and grandeur of the style, inquired what was the last work he had executed. The artist, without consideration, answered at the moment, it was a Sleeping Cupid; and so minutely described the supposed antique statue, that there remained no doubt whose work it was. The messenger at once confessed the object of his journey, and so strongly recommended Michael Angelo to visit Rome, that he went after wards [illegible] the Cardinal San Giorgio [illegible]. Here he executed several admirable works, among which the dead Christ [illegible] for the great knowledge of anatomy displayed in the figure. His [illegible] his celebrated statue of David. The marble [illegible] of Michael Angelo had been previously spoiled [illegible] but he [illegible] so that it was admirably adapted to his design. [illegible] It is an error to suppose that he could not color delicately and [illegible] when he chose. During his residence at Florence he painted an exquisite Leda for Alphonso, Duke of Ferrara. Michael Angelo was much offended at the manner of one of the courtiers [illegible] who was sent to bring it to the duke, that he refused to let him have it, but made a present to his favorite pupil Antonio Mini, who carried it to France. Vasari describes it as a grand picture, painted in distemper, that seemed to [illegible] and Mariette, in his notes on Condivi, affirms that he saw the picture, and that Michael Angelo appeared to have forgot his usual style, and approached the tone of Titian. D'Argenville informs us that the picture was destroyed by fire in the reign of Louis XIII. "It is a vulgar error," says Lanzi, "to suppose that Michael Angelo had no idea of grace and beauty; the Eve in the [illegible] turns as though to her Maker to her creation with an attitude so devout and lovely, that it would do honor to the school of Raffaelle. Michael Angelo was a true poet. He was endowed with a ready wit and great [illegible] eloquence. He has been [illegible] of the Grecian painters, and he was certainly one of the most [illegible] and lively ones of his time. When he had finished the statue of Julius II. for the Bolognese, the Pope thought it too severe, and said to Michael Angelo, "thy statue appears rather to curse than to bless the good people of Bologna." "Holy father," replied the artist, "as they [illegible] most obedient of your subjects [illegible] to be afraid of you, and [illegible] those rebels to be here." Under the pontificate of Julius III. the [illegible] of San Gallo went so far as to prevail upon the Pope to appoint a committee to examine the fabric. Angelo paid no attention to the cavils of his rivals. Finally the Pope summoned him before him, and told him it was reported [illegible] would be too dark. "Who told you that, holy father?" said Angelo. "I did," interrupted the Cardinal Marcello. "Your eminence should consider then," said the artist, casting at the prelate a look of cool contempt, "that besides the window there is at present, I have designed three more in the ceiling of the church." "You did not tell me that," replied the Cardinal. "No indeed I did not, and I am not obliged to tell your eminence or any person whatever anything concerning it. Your business is to take care that money be plenty in Rome, that [illegible] there; to let me alone, and [illegible] me to go on with my plan as I please." When asked why he did not marry, he replied that "his art was his mistress, and gave him trouble enough." Again that "an artist should never cease to learn." When told that some one had performed a remarkable feat in painting with his fingers, he said, "Why don't the blockhead use his brush?" When shown Titian's Danaë, he observed, "What a pity those Venetians do not study design." Of the Gates of Ghiberti, he said, "They are fit to adorn the portals of Paradise."

—ALLSTON.—

Soon after Allston's marriage with his first wife, the sister of the late Dr Channing, he made his second visit to Europe. After a residence there of a little more than a year, his pecuniary wants became very pressing and urgent—more so than at any other period of his life. On one of these occasions, as he [illegible] himself and to [illegible] the [illegible], he was in his studio, reflecting with a feeling of almost desperation upon his condition. [illegible] and drawn down upon himself [illegible] want of due gratitude for [illegible] from [illegible]. It occurred to him that [illegible] his prayers, if he would offer up his [illegible] of penitence, and ask for [illegible]. He once singly locked his door, withdrew to a corner of the room, threw himself upon his knees, and prayed for a loaf of bread for himself and his wife. While thus engaged a knock was heard at the door. A feeling of momentary shame at being detected in this position, and a feeling of fear lest he might have been observed, induced him to hasten and open the door. A stranger inquired for Mr Allston. He was anxious to learn who was the fortunate purchaser of the painting of "Angel Uriel," regarded by the artist as one of his noblest pieces, and which had won the prize at the exhibition of the Academy. He was told that it had not been sold. "Can it be possible! Not sold! Where is it to be had?" "In this very room. Here it is," producing the painting from a corner, and wiping off the dust. "It is for sale—but its value has never yet, in my view of its worth, been adequately appreciated—and I could not part with it." "What do you ask?" "I have done affixing any nominal sum. I have always, so far, [illegible] to name the price." "Will four hundred pounds be an adequate recompense?" "It is more than I have ever asked for it." "Then the painting is mine." The stranger introduced himself as the Marquis of Stafford, and he became from that moment one of the warmest friends of Mr Allston. By him Mr A. was introduced to the society of the nobility and gentry, and he became one of the most favored among the many gifted minds of that day [illegible] fond of appearing often. The [illegible] of this [illegible] was always regarded by Allston as a direct answer to his prayer, and it made a deep impression upon his mind. To this event he was wont after [illegible] to attribute the measure of devotional feelings which formed a prominent trait in his character.

Music in Russia

St Petersburg possesses four theatres—the [illegible] and the [illegible]. A third was provisionally constructed for an Italian company, but destroyed by fire shortly after the opening. The Little Theater, devoted to Thalia, is occupied alternately by the Russian comedians and the French company, who represent [illegible] of Molière and sometimes even dramas. The second or the Great Opera is destined to the performances of Russian tragedies, operas, ballets, and to the German company which some years ago gave Weber's *chef-d'œuvre* there. The decorations are beautiful, and the costumes rich; but the orchestra is bad and incomplete, and [illegible] for [illegible] the company. [illegible] theatres [illegible] and the higher classes who alone frequent plays, [illegible] at Petersburg [illegible] good musicians at Petersburg. [illegible] an academy of music, or any similar institution. [illegible] the title of artist is not exalted for the people to indulge any hope of attaining it; the nobility will not descend to it; and the middle class, which might have it, does not exist.

These two theatres are under the Imperial direction, which obliges them to close during the six weeks of Lent and Easter. Then begins the era of *Masquerade Balls*, which terminates on Maundy Thursday. This ephemeral existence is marked by daily concerts given in the Philharmonic Rooms, a magnificent building. Some distinguished artists are heard at those concerts, but all foreigners. Never is a Russian name found among them. The vocal department is [illegible] to color; but the choruses are perfectly executed by the singers of the court. The orchestra is not numerous. It performs with talent and precision, but without expression; and it would be probably much embarrassed if required to execute one of Beethoven's symphonies in its true character.

The church music, all in plain chant, shows the happy results which might be expected under another government, from the astonishing musical dispositions of the Russian people. It is impossible to describe the effect produced by those hundred infantine voices singing without the accompaniment of any kind the soft and simple melodies of the Greek rite.

Military music is generally very good in Russia—the intonation of the horns and trumpets is perfectly remarkable. A sort of music peculiar to Russia, remains to be mentioned. It is produced by a kind of tubes which give but one note to each. Such an orchestra, to be effective, must of course be very numerous, but the effect is admirable. The sound better supplied than that of any other wind instrument, may be swelled and diminished at pleasure, and thus gives force to expression. This music, which is [illegible] in Russia [illegible] than at [illegible]. It is generally played in a garden, and the effect produced at a great distance is delightful; [illegible] is wonderful.

The Russian people have a great number of national songs which [illegible] but they have the fault of being all formed on the same model, which gives them a monotonous shape, by which one is soon fatigued. But a more complicated kind of music could not be executed on the Balalaika, the only instrument by which the Russian songs are accompanied. A piece of wood, rudely shaped, narrower and more flat than the guitar, furnished with three strings, has neither great merit nor any very attractive charms. As to the words of these songs, they are for the most part but little creditable to the poetic spirit of the Russian troubadour.

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We regret to learn that the elegant steamboat on the Ohio river bearing the above name has recently been sunk. Though the public are deprived [illegible] of a trip on their favorite steamer, they will soon be favored with the second series of *Fern Leaves*, which will shortly appear from the press of Derby, Orton & Mulligan, Auburn and Buffalo.

BUSINESS NOTICES.

We call attention to the advertisement of E. T. [illegible] [illegible]

The "Hallelujah"—Mr. Lowell Mason, the well-known composer, is [illegible] preparing a new book of Church Music to be called *The Hallelujah*. Mr. Mason has [illegible] the *Handel Society*, of which [illegible] than any similar publication. [illegible] Society's Collection, [illegible] Mr. Mason [illegible] in Europe [illegible]. It is understood that Dr.

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[illegible] will and follow to the lowest reach of his profession, but that [illegible] to be write something more than the notes.—*New York Tribune.*

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BULLETIN OF NEW MUSIC.

VOCAL.

WILLIAM VINCENT WALLACE.

Four Canzonets, written expressly for the splendid gift book "Wallace's Annual for 1854." Poetry by H. C. Watson.

No. 1 *Spring*—Joyful! Joyful Spring	50
No. 2 *Summer*—It is the Happy Summer-time	50
No. 3 *Autumn*—The leaves are falling red	50
No. 4 *Winter*—The Spring and Summer both are past	50

There has probably never been published in the English language four more beautiful songs than these. The subject of the "Seasons" has been used in almost every possible form from a waltz to a grand oratorio, but no such compositions it has never before been properly adapted for the drawing room.

Mr. Watson has been happy in his selection of subjects and has not attempted an elaborate or pompous description of the seasons, but has merely adopted some prominent sense applicable to the season he is representing, and which gives him an interest as a parlor ballad.

Of the music we scarce need speak. The prominent genius of Wallace has never been more fully displayed than in the various works contained in his book for Annual, and among the most prominent pieces are the four canzonets. In all our [illegible] circles, they are the great rage and it is very [illegible] one of them is heard.

Each piece is embellished with an elegant lithographic title in colors, and they are among the finest specimens of lithographic art ever executed in America.

WILLIAM VINCENT WALLACE.

Say my heart can this be Love. Words by H. C. Watson	50

Also from Wallace's Annual, and worthy the attention of every singer of taste.

Sisters of Mercy. Trio for female voices. Words by E. Tinball	50

Also from Wallace's Annual. Pieces of this kind are rarely to be found, though for female academies or parlor use, they are among the most desirable kinds of music published.

All concerted music is far more effective when composed as such than when arranged from song or other compositions. Schools or clubs ordering not less than one dozen copies of "Sisters of Mercy" will be supplied at the rate of three dollars per dozen, postage paid.

[illegible]

I'm leaving old Ireland	25

"I'm leaving old Ireland, the land of my heart,
'Tis there the dear mother before I depart."

A simple and touching ballad illustrated with a beautiful vignette title.

[illegible]

Jullien's Katy Did Song	25

"'Tis the at [illegible] hour of love."

The melody of this bewitching little song is from Jullien's Katy Did Polka, the sale of which has exceeded any piece of dance music ever published in America, considering the time it has been printed.

CHRISTY'S PLANTATION MELODIES.

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This is another of the widely popular songs of Christy. The song is one of the most popular of the class. It has a beautiful melody and will please

POLKAS, WALTZES AND SCHOTTISCH.

F. STRAKOSCH.

Wyland's Polka, a Carnival in Washington. With a beautiful vignette, representing Willard's Hotel and Pennsylvania Avenue in Washington city	50
Youth, Love and Folly Polka, as played by Strakosch at all his concerts	50

Strakosch's Polkas are all good. Polkas are his great forte and they are played on every piano.

WM. VINCENT WALLACE.

Invitation Polka	50
Village Festival Schottish	50
Pluie d'Or (The Shower of Gold,) Valse Gracieuse	50

All of these are from Wallace's Annual and are much easier than the generality of his compositions. The melodies are graceful and beautiful, as musical compositions they are brilliant and effective and they will well repay the study required to play them well.

CARL ECKERT.

Helena Waltzes	50
Rosalinde Waltzes	25

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TH. BITTEL.

The Amity Schottisch	25

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EDWD. SCHALLEN.

Verbena Schottisch, *dedicated* to Miss Caroline Brewster	25

G. E. UNDERHILL.

Ravenswood Waltz, *dedicated* to Mrs. C. H. Colwell	25

Two pretty and easy pieces.

PIANO PIECES.

[illegible]

Salut à la France. Donizetti. Being No. 8 of his favorite collection *Encouragement des Jeunes Pianistes*	25
Keep Dancing with variations. No. 1 *Encouragement des Jeunes Pianistes*	25

For teaching pieces this collection has been one of the most successful and useful ever published; they are not only useful and instructive, but they are highly interesting to the learner.

WM. VINCENT WALLACE.

Fantasia Romance "'Tis the Harp in the Air" "Souvenir de Maritana," transcribed for piano	75

Good piano players will like this a most interesting work and a fine study. It is written on three staves, and its graceful melody is [illegible] makes it a delightful Etude de Salon.

Lucia di Lammermoor. No. 3 of Wallace's popular and favorite series "Souvenir de l'Opera"	—

We copy from the *Journal of Commerce* a notice of this collection. "We have just received from his publishers, Messrs. Wm. Hall & Son of this city, two numbers of a new series of pieces entitled *Souvenirs de l'Opera* which is intended to comprise in successive numbers selections from all the latest operas. Those now before us are *Zauberflote* by Mozart and *Stradella* by Flotow. We notice that the fingerings are all marked throughout the music, thus simplifying the execution and making much more easy and valuable to the teacher. These pieces are brilliant, interesting and instructive, and should be in the hands of all good piano players."

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Caprice Russe	75

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WM. IUCHO.

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CHAS. GROBE.

The Coliseum, brilliant variations dedicated to his friend Richard Storrs Willis	75

"Ay Heaven's [illegible] Katy did
The tongue of [illegible] but a brighter place
In my heart where both in [illegible] yourself,
I say both me to thy word [illegible] approve me"

The Coliseum is a brilliant variation on Jullien's celebrated Katy Did Polka. The vast success of all Grobe's works is sufficient evidence of its merits as a popular composition. Everybody will buy it. For [illegible] it is a delightful study and for good players a pleasant recreation.

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Cupid's Dream Waltz by Ch. C. Converse	12
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AND
NEW YORK MUSICAL TIMES.

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"I ever hold this sentence of the Poet as a canon of my creeds: that whom God loveth not, they love not Musicke."—T. Morley, 1597.

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Vol. VIII, No. 11. NEW YORK, SATURDAY, MARCH 18, 1854. Whole No. 180.

RICHARD STORRS WILLIS,
EDITOR AND PROPRIETOR.

THE MUSICAL WORLD & TIMES

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Sweet, pretty and simple in the extreme, the youngest child can profit by them while the living breathing Fanny is conspicuous in every line.—*Utica Gazette.*

The name of Fanny Fern has become a passport to good reading in all classes, but this new work just published is especially calculated for Fanny's little friends, and her style is so clear, beautiful and attractive and her subjects so familiar that the little ones can't fail to appreciate this book.—*Detroit Advertiser.*

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They contain many good hits at the fashions and follies of the day and their general popularity shows that they have secured a strong hold upon public sympathy.—*Springfield Republican.*

A moral tone pervades the volume, and a mother's love for children, beams out of the pleasantly told stories.—*Rock Dem.*

We can commend the little volume as a fresh heart-warm effusion of love for children full of vivacity and tenderness, and winning the sympathy of the reader by its glow of feeling. Flashes of natural humor them on almost every page, though the writer's irrepressible love of fun is toned down from her previous productions, by a very decided infusion of the maternal sentiment.—*N. Y. Trib.*

Fanny wants to be loved by the children, and she has a lucrative perception that by these gentle little critics, a page of good humored nonsense is considered far more funny than volumes of the keenest wit. In their presence grim brows generally relax and sharp tongues lose their edge, and while being taught they are themselves the teachers of a better lesson still.—*Albany Evening Journal.*

There is many a sweet and many a wry enclosed within the covers of this little volume—yes, both for young and old. It is a sincere book. Its tenderness is not an affected tenderness: its wit is not labored; its simplicity is not assumed. It will go to the hearts of its little readers because it came from the heart of the writer.—*Home Journal.*

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All the deep tenderness of a true woman's heart flows through every thought and every sentence.—*Chicago Dem. Press.*

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It is evident by no part of the creed of Fanny Fern that the gibberish of the nursery forms the sweetest bait for the attention of children. She has done a wise thing in writing a book which will be read with as much interest by the grown up members of the fireside circles, than by the young rogues whom she had in her eye in the composition.—*Philadelphia Argus.*

The "Little Ferns" so ardently longed for by the young folks—and old ones too, for the matter of that—have come to us at last. That they will be welcome in thousands of quiet hearth-stones—that they will dispense light and joy and hope, to many young hearts—we know from the touching little Dedication, and the sweet story of Little Nelly with which the volume opens. Such a love of a little book though—with such exquisitely dainty pictures with such lovely designs. Who grown up child though he be, wouldn't read it?—*Utica Herald.*

It is published. We have read it, cried over it, laughed over it, marked it all up for extract. We know not which of the stories we like best, nor which will most please the readers of the Picayune, but we knew that Fanny Fern would write delightfully for children—we expected great things from *Little Ferns for Fanny's Little Friends*, but our expectations high as they were, have been surpassed. Let all Fanny's little friends be seen reading her Little Ferns forthwith. They will make them happy and do them good.—*N. Y. Picayune.*

Many little hearts will throb with delight as they turn over the leaves with tremulous impatience eager to drink in at once all their wealth of poesy wonders. Children study these books, they pore over their contents with earnest attention and rehearse them to a delighted memory of the uninstructed little ones, whose eyes suffuse with tears, or sparkle with laughter as they are moved by the pathos or humor of the glowing story teller. And then how they crowd around to get a glimpse of the pictures, and what endless questions and commentaries are suggested by their busy brains. Aunt Fanny will henceforth be enshrined in their heart of hearts. Mother Goose and Peter Parley will have lost their charms.—*Detroit Free Press.*

They abound in beauty, sweetness and virtue—a trinity that should ever be made the desire and companion of the young. The pure-hearted Fanny has greatly blessed the little ones by this effort.—*Buffalo Express.*

It is composed of recitals, clothed in tender, thoughtful, and pathetic language at once engaging the affections of the reader. The pictures drawn by her pen are as clear and vivid as the rainbow hues, and withal there is a simpleness of style which distinguishes her writings from anything ever before published.—*Lockport Journal.*

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THE MUSICAL WORLD & TIMES.

RICHARD STORRS WILLIS, Editor and Proprietor.

NEW YORK, SATURDAY, MARCH 18, 1854.

VOLUME VIII. Number [illegible]

Answers to Correspondents.

J. W., Middlebury, Vt.—The best way of [illegible] church music is to [illegible] the figures altogether and play from the notes. Begin with simple chorals (like Old Hundred, Dundee, &c.) playing the tenor in its proper place between alto and bass, and then progress to more difficult ones.

Q.—"The Trois Sonates" and "Sonate Pathetique" of Beethoven are rather difficult to commence with. An easy and beautiful [illegible]. Haydn's Sonatas are a good preparatory practice for Beethoven. If you will write [illegible] Ditson, he will send you the easiest of the Haydn and Beethoven sonatas.

S. M. & N., [illegible].—[illegible] your voice by [illegible] up [illegible] tenor and soprano. If your compass lie between [illegible] and [illegible], this should be the extent of [illegible].

S. W.—We shall soon give you an arrangement for bands.

[illegible], New York.—The two passages you have taken out of our decisions are both correct. [illegible] your friend the [illegible] is the better of the two, because the soprano and [illegible] the inner [illegible] melody by the arrangement. [illegible] in four part compositions that each voice should have a good melodical line.

W. E. B., [illegible].—We recommend to you "[illegible] complete method for the Bass voice," published by [illegible] Boston. Price $5, net. On receipt of the money we will forward you a copy.

S. M. S. [illegible] Mission, Minnesota.—The money is received and the address attended to.

M. A. P. [illegible].—We are astonished that any gentleman earning $2,000 to $3,000 in the musical profession should wish to change his position!

E. S., Jamestown, [illegible] Co. O.—Sirs: [illegible] I wish to inquire of you relative of a few publications. Are the Solfeggios of Signor Bagioli, and the [illegible] of [illegible] published in the English language? If so at what price can they be had? [a] Would you recommend Mason's Vocal Exercises and Solfeggios for the beginner? [b] How soon will Moore's Encyclopaedia of music be out? [c] What selection of church music would you recommend, of [illegible] among the various different works? [illegible] counterpoint style, of which the most of these [illegible], of which you have so ably and truthfully spoken of the series of articles in your paper? I especially desire your opinion and recommendation, as the former is the [illegible] of truth, and especially [illegible]—so much so, that a speedy arrival of good church music [illegible] necessary."[d]

[a] Bagioli's Solfeggios we can procure for you at $3.00 nett. Concone's we can furnish you at $2.

[b] We would.

[c] See advertisement.

[d] We advise you to wait until Mr. Lowell Mason's new book the "Hallelujah" comes out, this spring—a work we shall examine in the respects mentioned and report upon. Of all the other works we think highly of the first Handel and Haydn Society collection, edited by [illegible]. In Mr. Emerson's books also we find much to admire.

BROOKVILLE, March 1, 1854.

[illegible] Sir—I noticed in your Musical World & Times, that it acts as an agent in purchasing music, musical instruments, &c. I wish to procure an E flat tenor or [illegible] the latest improved rotary valve. Will you be so kind as to inform me the prices of the above instruments, brass and German silver—and if one could be obtained immediately? Yours respectfully,

M. W. S.

S. S.: Will you please advise me also the prices of trombone with rotary valves?

E flat tenor horn, of brass, with rotary valve, $35 to $40. There are [illegible] rotary valve. The E flat tenor saxhorn $40 and E flat tenor saxhorn, $50—to be with rotary valves would answer the purpose. We send you either of the above on the receipt of the money.

MARYSVILLE, [illegible], Feb 10, 1854.

"Mr. R. S. Willis: Dear Sir: I have a great desire of Study [illegible] but I have not the means herewith to do it. I am but a poor boy, my parents cannot afford to give me a musical education. [illegible] that you take a great interest in [illegible]. Where I am [illegible] playing on the pianoforte [illegible]. If you can only get [illegible] and [illegible] Servant [illegible]."

We insert this [illegible] letter as we admire. Rather than doing what we can in one way to help him to a situation. Can any of our friends assist him further?

J. W. S., [illegible].—Your best way of [illegible] a good teacher is [illegible] an advertisement in the Musical World & Times. See terms on the first page of the paper. We shall be happy in selecting such [illegible] desire on the receipt of the money.

B. S., Hopedale.—We have handed your inquiries in regard to "Robertson's Keyed Finger Board" over to the parties interested.

W. T. B., St. Mary's.—All right.

"Inquirer," [illegible].—Messrs. [illegible] & Truslow will give you entire satisfaction.

☞ Can any of our publishers give us any information of "[illegible]'s Method of Singing."

[illegible].—I wish you would some time take occasion to give an idea of the plan, and your opinion of the Musical Institute in your city with which Mr. B. Root is connected. I do not now remember the name of the Institution. —The plan is fully [illegible] of our advertising columns, and our opinion is that it is the [illegible] effectual means of giving the country good teachers with which we are acquainted.

A. [illegible], Johnson's Creek.—Write a similar letter to Wm. Hall & Son, and something may come of it.

T. D., Berkeley, S. C.—We will [illegible] one of Robertson's Patent Keyed Finger Boards as soon as the manufacturer is able to supply us. The prices are $6, $8 and $10.

* * *

Musical Gossip

[illegible]

MADAME [illegible] is giving a short series of Italian opera in New Orleans, assisted by [illegible] Tenor, Madame Devries, Madame [illegible] and Signor Arditi, with the chorus and orchestra from the French Opera. She has met with good success.

MR. MARETZEK the impresario of the Italian Opera in Mexico has concluded engagements with Mad. [illegible] and Signora [illegible] as prima donnas, Signora [illegible] contralto, Signori [illegible] and [illegible] tenors, Signori [illegible] and Rossi as baritones and bass, Signor [illegible] conductor and Signor [illegible], director. A part of the orchestra and chorus has been engaged in New York. The opera is to commence about the middle of April, in the Teatro [illegible].

It is reported that the [illegible] Opera [illegible] performing at [illegible] Theatre Havana, will [illegible] on the [illegible] of this month, for the city of Mexico, to give there a series of Italian operas in a new theatre now being constructed.

A company has been formed in this city (as has before been rumored) under the name of the "New York Metropolitan Hall Company," for the purpose of building another great Music Hall. They have already secured the property lately owned by the National Academy of Design, consisting of 144 feet on Mercer street, by 100 feet deep, commanding an entrance on Broadway of 33 by [illegible] feet directly opposite Bond street. The capital stock has been fixed at three hundred thousand dollars, in shares of one hundred dollars each. A large number of shares have already been taken up, and the few remaining shares will undoubtedly be subscribed for in a few days. A book of subscriptions is now open at the office of the Musical Agency of J. C. [illegible] & Co. [illegible] Broadway.

[The Academy of Design, who purchased this property two years since, have made [illegible] by the operation. If the money is not paid by the new company by the first of May the forfeiture of [illegible], which [illegible] ready secured to the Academy.—Ed.]

* * *

For Willis's Musical World

The Philharmonic Society

NEW YORK, March 8, 1854.

DEAR SIR:—In your Journal of the 4th inst. appears a letter from Mr. Geo. F. Bristow in which he undertakes to arraign the spirit and action of the N. Y. Philharmonic Society in such a remarkable and unjustifiable manner that the Board of Directors feel it a duty to the Public and their constituents to make a reply which, they are sure, will set the matter right and which they hope you will have the goodness to insert in your Journal of next week. In fact, no answer on our part would hardly seem to be required, as in the short Reply you made to the above letter you have already on behalf of the Society met satisfactorily the charges which Mr. B. [illegible]; yet there are several statements in that letter so utterly [illegible] in regard, that we cannot let them pass unrefuted, the more so, as by a mere reference to the records of the Society they can be thoroughly refuted.

First, then, Mr. B. [illegible] (as we understand it) that during the eleven years' existence of the Society there has been played but one American composition of [illegible] at one rehearsal, and these an Overture and a Symphony of his. Now the Society had existed four years, before any American composition was suggested to the members for performance, which at once reduces Mr. B.'s eleven years to a period of seven years, thus materially weakening his position, were it otherwise tenable. During the period of the remaining seven years, several American productions by either native or adopted citizens of this country were brought to the notice of the Society and performed, as follows:

Overture to Marmion, by Geo. Loder (English,) American, also at concert.

Overture by H. Saroni, (German,) performed at public rehearsal.

Overture by [illegible], (German,) performed at public rehearsal.

Overture by Theo. Eisfeld, (German,) performed at public rehearsal.

Overture by Geo. F. Bristow (American,) performed in concert.

[illegible] by [illegible], (French,) American, at public rehearsal.

Descriptive Battle-Symphony, by Knebel, (German,) at public rehearsal.

Symphony No. 2, by Geo. F. Bristow, (American,) performed twice in public rehearsal.

[illegible], by Dodsworth, (American,) performed at concert.

Serenade, by William Mason, (American,) performed in concert.

A vocal song by W. V. Wallace, (Irish,) performed at a concert.

[illegible] by Mr. A. H. Heinrich (Bohemian,) for the performance of several of his compositions, and a like [illegible] was tendered that the society [illegible].

All these compositions were written on American soil, [illegible], but it does appear not solely by native Americans—and we hold that only [illegible] a work is the production of American Art [illegible] from an American mind [illegible] a native of the country. But be this as it may, not raising the point altogether for the sake of argument, we certainly think that the above statement sufficiently shows, that justice has been done as well to the works of other American composers, either native or adopted citizens, and may we not add here, since speaking particularly of Mr. B., that his merits and talents as a musician and composer [illegible] for a moment, of any just knowledge [illegible] by any of the members of our Society. That, however, the directors of the Society do not hesitate to acknowledge the great superiority of the works of Beethoven, Mozart, Haydn, Weber, Spohr, Mendelssohn, Gade, [illegible], [illegible], Cherubini, Rossini, Spontini, Mehul, &c. [illegible] those of Mr. B. or any other American composer now

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publicly known and it is for the promotion of Art in this country, they feel it their duty to name the works of the former to be played most frequently, without any knowledge of the matter and is unable to judge impartially [illegible] a moment find [illegible] wrongs or unjust [illegible]. Were the tendency a different one, the directors would betray the trust vested in them by the second clause of article I of the constitution, which says that "The object of the Society shall be the cultivation and performance of instrumental music," and acting otherwise than they have done, the Society would most signally have failed in the honest endeavor to assist in elevating Art, and raising the standard of Music in this country.

Secondly, Mr W. says, that since the commencement of the Society there has been on the part of the members and directors, little short of a conspiracy against Art in this country, and that those within the Society manifested a [illegible] effort for the cultivation of American Music. These charges, although made very positively, are totally unfounded, and in answer to them we simply challenge Mr W. to prove his assertions, for in his letter there is not one word to substantiate them.

The third fault Mr W. finds is that the execution of the Philharmonic performances was three years ago better than it is now, although at that time he says, the members then individually were not as competent as they are at present. As to this point we are willing to abide by the decision of those who have been in the habit of simply listening to our performances for the last five years, without allowing their minds to be disturbed by those [illegible] feelings which envy and jealousy as well as disappointed ambition sometimes call forth. We willingly admit, however, that much remains to be desired in the results of our performances, and only regret that circumstances beyond our control too often prevent the execution of the pieces from being as perfect as we feel they ought to be. It is, after all, much easier to pass judgment and find fault than to do better.

Having thus met Mr W.'s charges, which for his sake we wish he had framed in a somewhat milder spirit and the weight of which he might have reduced more deliberately, we entirely refrain from taking any notice whatever of those parts of his letter which have no bearing on the subject for consideration, and which we believe have been pronounced as in exceeding bad taste and entirely uncalled for. Nor can we imagine from the acquaintance and intercourse we have had with Mr [illegible] time past, that all he said was the result of his own honest convictions, but rather that he has been misled into putting his [illegible] strange as it surely would be to friends, whose advice and [illegible] he would much better have been without. To abuse is a very easy thing, but although Mr W. has chosen to take this mode of arguing we entirely condemn and will not stoop to it, and, with a simple statement of the [illegible] of [illegible] feeling and regretting that by so hasty proceeding on his part he may have alienated from himself sympathies, which hitherto have always been [illegible] him.

We must finally be permitted to indulge in the remark that in our opinion it would have been more worthy in Mr W. honestly and frankly to have laid his grievances, if he had any, before the society, for which he had ample opportunity, instead of writing and publishing a letter full of [illegible] and [illegible] of a body of musicians, of which he had been himself a member for many years, (and of late one of the [illegible]) and whose spirit and action he has always [illegible] from the commencement of his membership up to his late extraordinary attack in your journal.

Taking this opportunity of thanking you for the interest you have always shown for the welfare and progress of our Institution, we remain, Very respectfully yours,

H. C. Timm, President.

U. C. Hill, Vice President,
[illegible], Secretary,
[illegible], Treas.
[illegible], Librarian,
[illegible], Ass't Sec'y.
Board of Directors.

At the regular meeting of the Society on Saturday, March 15th, the above letter was read and fully concurred in, and voted to be published in Willis's Musical World, there being only two dissenting votes. Of these one was declared to be so because the voter preferred that no notice whatever should be taken of Mr [illegible] letter.

Subsequently, Mr W.'s resignation as one of the Board of Directors and as performing member of the society was accepted, and his [illegible] to his stand as Assistant Director.

On motion of Mr U. C. Hill, Mr [illegible] Hoffman was then duly elected an honorary member of the N. Y. Philharmonic Society.

R. S. W. to "M."

OF THE "INDEPENDENT."

My Dear M.:—You remind me very much of that little animal of which the Frenchman related that when he put his finger on him—he was not there.

You send a communication to *The Independent*, remarking: "I am not altogether dissent from the idea of Mr Willis that public singing in the house of God is worship, and nothing else." Whereupon I reply in the next week's number that I never entertained or expressed such an idea. On the contrary, that through the whole series of articles which I had been writing, (and which it duly afforded me to perceive you had not read) I maintained a twofold classification in church music: 1st. The ornamental or impressive style (represented by choirs) which is not supposed to include the idea *of worship at all*. 2d. The devotional style (represented by congregational music) which does imply and include the idea of worship. Both these styles I believe are legitimate and desirable. I then state where you have misunderstood or misapprehended me: there being the subject of doctrinal hymns on which we differ.

Well—I think, with the Frenchman, that my finger is on you on the point at last and the only subject on which we disagree is now clearly understood: whereupon I reply to you on this one subject of disagreement. But here, the following week, is another communication from you by which it seems after all that—*you are not there*. For you quote again what I say against doctrinal hymns, and then naively remark: "In all this I suppose him to condemn the singing of doctrinal hymns."

Just as though I did not condemn them when I plainly say so,—and when added to this, the next week *I say* that I *have said so*; and when the present week I say that I *said* the last week that I had said so the week before that.

With these additional notes, then, my dear "M." and assuring you that "my harmonies" which you refer to are not at all disturbed but rest firmly on their fundamental Basses, let us proceed to the point in debate—doctrinal hymns: where we differ.

I find in your article, a text from St. Paul:

"Let the word of Christ dwell in you richly in all wisdom teaching and admonishing one another in psalms and hymns and spiritual songs singing with grace in *your hearts* to the Lord."

Now "M." this text taken just as it stands seems to me very *hard doctrine*. If Paul really meant that teaching and admonishing were to be done through the gentle medium of music then I suspect he was no musician—which we have no reason to suppose he was. If he had been and it had been incumbent on him personally first to write and then to sing this doctrinal and admonitory music, I don't think he ever would have written the passage.

But I find some little obscurity in this passage—some little inconsequence between the first and last part of the text. "Teaching and admonishing" imply, of course, that the song thus composed was to be addressed to the disciples, not to Heaven; but we read at the close "Singing with grace in your hearts *to the Lord*." How do you reconcile this? Perhaps "to" might have the sense of *toward* and the general idea be understood of doing this, as all other things, "to the glory of the Lord." I merely throw out this suggestion as an argument on your side of the question.

But taking the text just as it stands, you add: "Was not doctrinal truth included? for it is through this that the word of Christ was to dwell in the early Christians in all wisdom."

But, is doctrinal truth included?—And dwell how—in the early Christians, not in *their music*? But again, how could the word of Christ dwell in the early Christians through doctrinal truth? There was to be no medium between the early Christian and the word of Christ; was there? The word of Christ was to have direct connection with the early Christian. But you imply a medium—"doctrinal truth." Whose doctrinal truth—and how and whence derived?

But do you mean that this doctrinal truth was the word of Christ? Then it was of course one and the same thing: and there was no "through" such a medium about it.

Supposing then an absolute connection between the first and second member of the sentence, and that the teaching and admonishing was to be "the word of Christ." Now the word of Christ contained very little doctrine *per se*. Paul himself was the great [illegible] of doctrine. Even where doctrine is conveyed in the "word of Christ" it seems almost incidental. And in his "word" there is always such divine rhetoric, such exquisite story and poetry, such a suffusion of hidden pathos, such an undertow of strong feeling as not only to bring his "word" within the legitimate sphere of sweet tones, but almost to transcend in its divine numbers all music. Take for instance, the passage which may be supposed, if you will, to convey the doctrine of *future rewards and punishments*: "When the son of man shall come in his glory and all the holy angels with him." Here we have overlaid with the "doctrine" all the charm of story: all the tender relation of shepherd and sheep; and a certain something in the very opening words which makes the blood thrill and calls as the period advances, a sudden tears in the eye. And thus is it ever. Christ's words even when then conveying *doctrine* have so much of the warmth and fervor of a great preacher and are so surcharged with the deepest emotion as to make them like the sighing of the Æolian harp—and music itself.

If then the teaching and admonishing mentioned by Paul are to be done in the *words of Christ*,—then they come within the limits which I have accorded to music: *emotional* limits. Then has music something to express. While the words are conveying the doctrine music may breathe the feeling. I have said and repeat: Music can express and convey nothing that is not *emotional*. If theological doctrines can be made *emotional* then marry them to music—not otherwise."

But asked you, "M." these are the words of Christ I have just mention*ed*—not *man's* words. Man conveys *doctrine* differently, even as we find them conveyed in our church hymn books. Read the hymn (as an instance of this) commencing:—

Fools, in their hearts believe and say,
That all religion's vain;
There is no God that reigns on high
Or minds the affairs of men.

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It is man's dry hard, un-emotional prosy poetry and not our Divine Master's warm glowing, tremendous, poetical prose, that music and emotions rebel against. Give us emotion to express—that is all we want. But don't expect us to make a mere statement of a fact in music, or sing mere doctrinal information which were much more forcibly and properly told in prose.

Now I have replied to you "M." on your own ground, and taking the text of St Paul just as it stands. But I have a word to say about that text. According to some of our best commentators (Dr Samuel H Cox among the rest) there is an error in the pointing of this passage: an error which affects the whole sense of the period and which gives it the incongruity I have alluded to above. The best authorities have decided (for which fact I am indebted to some kind correspondent) that the text should be pointed and read thus:—

"Let the word of Christ dwell in you richly in all wisdom: teaching and admonishing one another: in psalms and hymns and spiritual songs singing with grace in your hearts to the Lord."

This is the text alike coherent logically and musically correct, and undoubtedly just as it should stand. St. Paul is not so bad a musician as it would seem; the discord in his distorted period is resolved and very excellent harmony evolved therefrom.

But, "M.," I think we are not so wide apart in our views of this subject after all. You quote certain hymns in your article which you say are not emotional and yet they are doctrinal. But I might quote these very same hymns as instances of decidedly emotional poetry. For instance:—

"Hearts of stone, relent relent,"

is full of emotion. The feelings are directly appealed to. If this hymn convey doctrine, I am sure I have no objection.

"Hark ye my Saviour?
On the Mount of Calvary
To atone for you and me."

With this hymn I am not acquainted but at the very outset there is an appeal to feeling also.

"Oh, there will be mourning,
Mourning, mourning,
At the Judgment seat of Christ."

This, if I mistake not is a Methodist hymn and like all hymns of that persuasion I have seen surcharged with the emotional element. If these are instances of your doctrinal hymns I have nothing to say against them so far as their adaptation to the music is concerned, at all events; for there is feeling in them and feeling is something that ever finds appropriate utterance in music.

Do we understand each other—then! Emotion is the material of music: give us that though coupled with doctrine, and we musical folk are satisfied.

* * *

HARTFORD, Conn.

Mr [illegible] gave a concert on Friday 17th, of the Melodeon assisted by Misses Stephenson, Moore, [illegible] Morehouse, Scott, Goodrich, Noble and the [illegible] Glee Club.—The Hartford Musical Society gave their 16th and last subscription concert on March 20th, at the Melodeon, assisted by Caroline Lehmann and R. Mather.

ROCHESTER, N. Y.

The [illegible] Nightingale Opera troupe are performing in this city at Corinthian Hall.

Syllabication.

Hamilton, Hamilton Co. Ohio, }
February 11th, 1854. }

R. Storrs Willis:—You seem so kind to those of your correspondents who make inquiries in a proper spirit, that I feel confident the following questions and queries, if worthy of notice will not be neglected.

I instruct a class of vocal music as a part of my daily exercises. In this I have found nothing so perplexing as to train the members in a uniform accommodation to correct syllabication. This appears to me a most important element in vocal culture—more important than any other between voice and action.

We use "Academy Vocalist." On page 24, first line, we see "an-er" and then "a-ather." Why not, something analogously sing "ev-er" and "ech-oes"—accepting words the same, same number of accents in each and but one consonant separating the vowels in each. On page 90 we find "an-sher" and on page 117 "think-ing" and "drink-ing." Here the vowel of first syllable is of the same nature in both, i. e. short,—and their subsequent consonants identical, "nk" and "nk." Next we see sing "an-sher" or "an-sh-er"? We sing the letter in wrong place correct us. Contrast also "glist-ning" and "[illegible]" on page 73 and "Following" p. 91. And on page 90 must we say "thrill-ing" or "thril-ling," and on page 73 "vil-lage" or "vill-age"?

Now this may all seem very trifling but to those accustomed to analysis of words song the necessity of some general laws will at once be apparent: for all will acknowledge that perfection in music requires, if we may so call it, nearly [illegible] articulation.

I do not wish to find fault with "Vocalist," for it is a book full of musical gems; nor with Mr Root, for I love his music too dearly; but simply that you or your able contributor Daniel, or some one else will enlighten our ignorance.

Yours, most truly.

[illegible]

REPLY.

Syllabication is a thing unfortunately very undetermined in the English language. Even in two publishing establishments perhaps are words divided alike. This is not the case in other languages: for instance the German: in which this point (like everything else in fact pronunciation (aside (ad)) is definitely settled.

Dr Franklin had his own ideas (as in all things else) with regard to syllabication; one of which was: When there is an affix always to keep distinct the original word: for thus one spell-ing—will-ing—accordingly—just-ly &c.

Now in some printing offices the rule is to follow the sound of ordinary pronunciation: for instance, thril-ling instead of thrill-ing. In other offices the Franklin rule in such a word would be followed giving both consonants to the first syllable. As we have already said however no one rule generally obtains in the English language.

Our private opinion in this matter is this. The same principle of division holds good in all languages. Now the Germans have brought their philosophic minds to bear on this subject, and have evolved a very simple principle. This principle we believe equally applicable to English and we hold to it. It is this:—

Where there are two consonants, divide equally: giving one consonant to one syllable the other to the other: (like thril-ling). Where there are three consonants let those go together which are sounded together (like an-ther; sh having the sound of the single consonant S.) Where there is but one consonant, pass this consonant always to the latter syllable, (like wa-king).

Now these are simple rules and we think them philosophical ones. But a strange word will turn up sometimes. Consonants so now for instance—laughing. And what shall we do here? The two consonants cannot be divided. This is one of those ridiculous instances of non conformity to the sound of the letters as they stand in the alphabet, which make us as in love with Phonography. gh has the sound of the single letter F and, accordingly the rule must go to the last syllable. It will look queerly laughing, but still the sound is not queer though the look is. The look would be less queer with the word divided à la Franklin—laugh-ing. Here the idea of the affix would seem to have the advantage. But still this is an exceptional word and might be considered as like other words containing gh: as coughing—ploughing &c. The rule itself will cover the majority of instances enough to make it a rule. And still another word occurs: to us—ever. Now the first sound in this word is one sound [illegible] in the English language. The a certainly does not control the sound. Therefore there is no reason why it should be attached to the a and a ver would be the syllable division. It only obliges the reader or singer to look through the word as he would doubtless do in any case and not pronounce the a as though it commenced the word a ternal.

But, we repeat again these absurdities of pronunciation in language (when we compare the sounds of letters in words and the same letters in the alphabet) are only to be remedied by the phonographers who are spelling words as they are pronounced and whose crusade is a laudable one. In the meantime we think the German division that we have given covers the most ground and it is the preferable one. Let the gh words be compelled into the rule despite the queer look they have (albeit sounding all right) or else consider those words exceptions, and as conforming like other exceptions, the general rule.

* * *

MASS MUSIC.

A new Catholic edifice was opened lately in Twenty eighth street, the first service of which we were politely invited to attend. Dr Cummings who has the pastoral charge of the society is a gentleman of great refinement and cultivation particularly in music which he has made his especial study. Therefore we expected to hear on the present occasion music worthy of the place and the ceremony. Nor were we disappointed. We were accorded a place at the reporter's table within the chancel where we heard to advantage the beautiful mass by [illegible] which Dr Cummings brought with him from Italy; where we understand he also obtained other rare music of the old masters, which he proposes producing in the new church. The first soprano on the present occasion was a young lady of the parish, who sang, (particularly at the close and after her first timidity at singing before so crowded and formidable an audience had been overcome) with equal power and sweetness. The other parts were well represented particularly the Bass: a familiar voice but the name of whose owner we cannot recall. We understand that Dr Cummings has secured the services of two choirs, which are to alternate in the music, in order to prevent fatigue. Mr Erben is building a large organ, the one at present in use being temporary. The edifice itself is very tasteful. Although the interior frescoing is a little rough (conforming to the rule of expense by which Dr Cummings we restricted) it is still in good taste and appropriate. For occasion sake, we are glad to see a man like Dr. Cummings in an influential position in his church. The cultivation of high ecclesiastical Art, we look upon without regard to cost or sectarianism. And we shall watch with interest the progress of church music in this new edifice and under these very auspicious circumstances.

EISFELD'S SOIREE.

Eisfeld is becoming quite the rage among the up towners. His charming chamber concerts at Hodworth's beautiful Saloon are equally popular and admirable. Last Friday evening a very fashionable and (what is better) refined and intelligent audience were gathered to hear him and his compeers discourse in the accents of the old masters of the quartet as well as of one later composer, Fesca. The first quartet went well with the exception of our friend Noll, who will sometimes miss of the tone, and cause the hearer to wish to renew him on the notes by—*just a trifle*. We had the pleasure of hearing for the first time, Mr. Charles Wels on the piano in a composition by Fesca. This gentleman has a touch on the instrument we very much admire. It is the drawing in touch—an eliciting of the tone of the piano by drawing the fingers toward one—which we think the true method of playing the piano, in opposition to the perpendicular hammering of the fingers upon the keys. We were taught this method in Germany after having learned the hammering way in this country. Much pleased were we with the playing of Mr. Wels altogether. We consider him a good artist. Fesca is sometimes commonplace. He serves as a contrast very well to better masters but he has not the power of sustaining himself, being very unequal. It is easy to be a Beethoven or Mozart for a few measures—but not throughout.

Mr. Bergner on the violoncello delighted us very much in the last quartet. Bergner is a tasteful and finished player, particularly when well acquainted with the composition. We had in this last quartet a series of variations by Beethoven. Good judges have pronounced Haydn the greatest writer of variations that ever lived, and Beethoven next to him. Certain it is that few men have been able to throw any charm around variations or invest them with any genius. As a general thing to our thinking variations are woolen and—a bore. But what felicitous creations in the hand of Beethoven—such as we heard in this quartet, for instance.

Quartet playing and quartet singing have been very popular in private life this winter in New York. A friend of ours up town who has quite a large organ in his spacious and elegant house has been getting up the masses of the old masters, the performers being amateurs, except the organist, while Mr. Bergner and his quartet have been playing with a lady amateur of great pianistic acquirements and very uncommon musical talent before a select few whom the hostess admits to these classic and exquisite entertainments. More, much more good music of the highest order has been heard in private life this winter in New York than in public. Besides these two instances of music of really a very superior quality, musical parties and soirées have been innumerable among those who heretofore have given much larger entertainments. We need not omit to mention that this winter we heard in an up town house a trio by *Mendelssohn* played by our friend Wallace, a gifted lady, and Mr. [illegible] in an audience whose ears we venture to say had never before tingled, and whose hearts had never before swelled to the witchery of anything save an Italian aria or something of the same more superficial quality. The fact is that the taste for really good and sterling music is marvellously on the increase in this city, and we ascribe this immediately to the efforts of the Philharmonic and Eisfeld's quartet performances as well as the beneficial effects of good teachers and musicians now among us.

MRS. BODSTEIN.

This lady gave her concert which has been so long and eagerly looked forward to by the [illegible] of Grace Church, by whom it was arranged, on Monday evening. Niblo's saloon was filled with the fashionable fair, whose favorite Mrs. Bodstein has always been. White gloves and bright eyes flashed all over the room, and Mrs. Bodstein must have felt pleased with her distinguished audience. We slipped into a chair near the door with our companion (a later engagement preventing our hearing the whole evening, to the attractions of the programme), places being politely supplied to late comers by that attentive and distinguished pillar of the Church and New York society—Mr. Brown. We heard some charming cello playing by Mr. Burke and an English Ballad most tastefully and well sung in rather languid but pretty style by Mrs. Bodstein. We rather [illegible] than [illegible]; we have since been informed much good music we enjoyed behind us. Mrs. Bodstein wears gracefully her laurels which have not diminished or faded in the more secluded married life to which of late she has betaken herself.

"GOLD AND GILT."

We consider our friend George Curtis's lecture in one sense as a musical performance and therefore bring it into our weekly report of music. A mind that has been musically [illegible] as that of our friend will make his music felt even in his writing and his declamation. Having always one ear open for melody, we were struck with this musical element, his voice and period at Hope Chapel the other night. Melodiously speaking the voice of our friend is a rich baritone, pleasantly and smoothly managed and kept well within its legitimate register. The musical periods were harmoniously constructed, though sometimes perhaps the dissonance of a sharp joke is in somewhat sharp contrast with the *consonance* of a very poetic and beautiful idea—the sudden and *afterwards* [illegible] introduction of the dissonance being somewhat startling. In a word and still technically speaking, a little more *preparation* of the elegant dissonances (for dissonances being the spice of composition must of course be well *prepared*) is the only criticism which a fastidious hearer might venture upon, in the most complete of our commonly literary compositions. The lecture (perhaps our indulgent friend Fry will allow us to call it a literary symphony) commences with an *Adagio*—advances to an *Allegretto*, falls suddenly into a *Scherzo*, rallies again into a sound and thoughtful *Andante* from which a sudden *Presto* movement is resolved, winding up with a masterly *Finale*. In fact, the writer so plays with his speaking fancies, that the little *Scherzando* episodes come glittering in like sunbeams among the shaded and scholastic periods of a sound, clear, well-balanced and thoroughly sensible mind—a mind rarely gifted and destined yet to the foremost work in our American literature.

* * *

THE ELGIN MARBLES.

To our untravelled friends the following explanation of words often heard in the mouths of travellers, will be acceptable and instructive.—[Ed. Mus. World.]

"In the year 1799 when Lord Elgin was appointed his majesty's ambassador extraordinary to the Ottoman Porte, he was in habits of frequent intercourse with Mr. Harrison, an architect of great eminence in the west of England, when his lordship consulted on the benefit that might possibly be derived to the arts in this country, in case an opportunity could be found for studying minutely the architecture and sculpture of ancient Greece, whose opinion was that although we might possess most admeasurements of the public buildings in Athens, yet a young artist could never form to himself an adequate conception of their minute details, combinations, and general effects, without having before him some such sensible representation of them as might be conveyed by casts.

"On this suggestion Lord Elgin proposed to his majesty's government that they should send out English artists of known eminence capable of collecting this information in the most perfect manner; but the proposal appeared of too doubtful an issue for ministers to engage in the expense attending it. Lord Elgin then endeavored to engage some of these artists at his own charge; but the value of their time was far beyond his means. When however he reached Sicily on the recommendation of Sir William Hamilton, he was so fortunate as to prevail on Don Tita Lusieri, one of the best general painters in Europe, of great knowledge in the arts, and of infinite taste, to undertake the execution of this plan; and Mr. Hamilton, who was then accompanying Lord Elgin to Constantinople, immediately went with Signor Lusieri to Rome, where in consequence of the disturbed state of Italy they were enabled to engage two of the most eminent *formatori* or moulders to make the *moulds* or *forms* for the casts. Signor Balestra, a distinguished architect there, along with Ittar, a young man of promising talents, to undertake the architectural part of the plan; and one Theodore, a Calmuck, who during several years at Rome had shown himself equal to the first masters in the design of the human figure.

"After much difficulty Lord Elgin obtained permission from the Turkish government to establish these six artists at Athens, where they systematically prosecuted the business of their several departments during three years under the general superintendence of Lusieri.

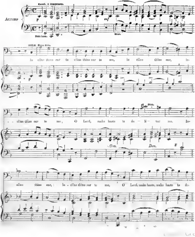
"Accordingly every monument, of which there are any remains in Athens, has been thus most carefully and minutely measured, and from the rough drafts of the architects (all of which are preserved) finished drawings have been made by them of the plans, elevations and details of the most remarkable objects. In which the Calmuck has restored with [illegible] all the sculpture with exquisite taste and ability. He has besides made accurate drawings of all the bas-reliefs on the several temples in the precise state of decay and mutilation in which they at present exist.

"Most of the best pillars, and nearly all the characteristic features of architecture in the various monuments at Athens have been moulded, and the moulds of them brought to London.

[See page 125.]

Incline thine Ear to me.

Solo composed by HIMMEL.—Quartett harmonized by V. NOVELLO.


Swell. 2 Diapasons.
Accomp.
p
mf
Dulciana.
Great.
SOLO. Bass Solo.
In - cline thine ear to - cline thine ear to me, in - cline thine ear, in -
- cline thine ear to me, O Lord, make haste to de - li - ver me. In -
Cres.
Dim.
F
- cline thine ear, in - cline thine ear to me, O Lord, make haste, make haste to de -

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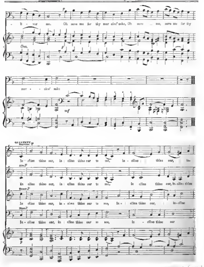
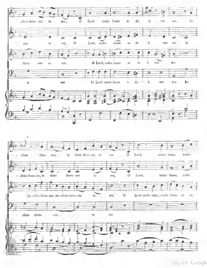

p
- li - ver me. Oh save me for thy mer-cies' sake, Oh save - me, save me for thy
Org.
f
mer - - cies' sake
mf
QUARTETT. Soprano. p
In - cline thine ear, in - cline thine ear to me, In - cline thine ear, In-
Alto. p
In cline thine ear, in cline thine ear to me, In cline thine ear, in-cline thine
Tenor. p
In cline thine ear, in - cline thine ear to me, In - cline thine ear, in-cline
Bass. p
In - cline thine ear, in cline thine ear to me, In - cline thine ear
p


cline thine ear to me, O Lord make haste to de li ver me. In
ear to me, O Lord, make haste to de li ver me In
thine ear to me, O Lord, make haste to de li ver me
to me O Lord make haste to de li ver me. In-
cline thine ear, in cline thine ear to me O Lord, make haste, make
cline thine ear, in cline thine ear to me, O Lord, make haste, make
In cline thine ear, in - cline thine ear to me, O Lord, make haste, make haste to de-
cline thine ear to me

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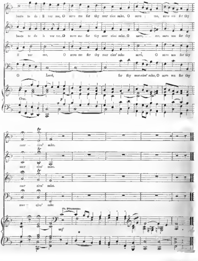
haste to de - li - ver me, O save me for thy mer - cies' sake, O save me, save me for thy
haste to de - li - ver me, O save me for thy mer - cies' sake, O save, me, save me for thy
li - ver me, O save me for thy mer - cies' sake save, O save me for thy
O Lord, for thy mer - cies' sake, O save me for thy
Cres.
tr
mer - cies' sake.
mer - cies' sake.
mer - cies' sake.
mer - cies' sake
Op. Diapason.
mf

"Besides the architecture and sculpture of Athens, all similar remains which could be traced through several parts of Greece have been measured, and delineated with the most scrupulous exactness, by the second architect Ittar.

"In the prosecution of this undertaking, the artists had the mortification of witnessing the very wilful devastation to which all the sculpture, and even the architecture were daily exposed on the part of the Turks and travellers: the former equally influenced by mischief and by avarice, the latter from an anxiety to become possessed, each according to his means, of some relic, however small, of buildings or statues which had formed the pride of Greece. The Ionic temple on the Ilissus, which in Stuart's time, about the year 1759, was in tolerable preservation, had so entirely disappeared that its foundation was no longer to be ascertained. Another temple near Olympia had shared a similar fate within the recollection of many. The temple of Minerva had been converted into a powder magazine, and was in great part shattered from a shell falling upon it during the bombardment of Athens by the Venetians towards the end of the seventeenth century; and even this accident has not deterred the Turks from applying the beautiful temple of Neptune and Erectheus to the same use, whereby it is still constantly exposed to a similar fate. Many of the statues over the entrance of the temple of Minerva, which had been thrown down by the explosion, had been pounded to mortar because they offered the whitest marble within reach; and parts of the modern fortification and the miserable houses where this mortar had been so applied, are easily traced. In addition to these causes of degradation, the Turks will frequently climb up the ruined walls and amuse themselves in defacing any sculpture they can reach; or in breaking columns, statues, or other remains of antiquity, in the fond expectation of finding within them some hidden treasure.

"Under these circumstances, Lord Elgin felt himself irresistibly impelled to endeavour to preserve, by removal from Athens, any specimens of sculpture he could, without injury, rescue from such impending ruin. He had, besides, another inducement, and an example before him, in the conduct of the last French embassy sent to Turkey before the Revolution. French artists did then attempt to remove several of the sculptured ornaments from several edifices in the Acropolis, and particularly from the Parthenon. In lowering one of the Metopes the tackle failed, and it was dashed to pieces; one other object was conveyed to France, where it is held in the highest estimation, and where it occupies a conspicuous place in the gallery of the Louvre, and constituted national property during the French Revolution. The same agents were remaining at Athens during Lord Elgin's embassy, waiting only the return of French influence at the Porte to renew their operations. Actuated by these inducements, Lord Elgin made every exertion; and the exertions he has made have been attended with such entire success, that he has brought to England from the ruined temples at Athens, from the modern walls and fortifications, in which many fragments had been used as blocks in building, and from excavations from amongst the ruins, made on purpose, such a mass of Athenian sculpture, in statues, alti and basi relievi, capitals, cornices, friezes, and columns, as, with the aid of a few of the casts, to present all the sculpture and architecture of any value to the artist or man of taste which can be traced at Athens.

"In proportion as Lord Elgin's plan advanced, and the means accumulated in his hands towards affording an accurate knowledge of the works of architecture and sculpture in Athens and in Greece, it became a subject of anxious inquiry with him, in what way the greatest degree of benefit could be derived to the arts from what he had been so fortunate as to procure.

"In regard to the works of the architects employed by him, he had naturally, from the beginning, looked forward to their being engraved; and accordingly all such plans, elevations, and details as in those persons appeared desirable for that object were by them, and on the spot, extended with the greatest possible care for the purpose of publication. Besides these, all the working sketches and measurements offer ample materials for further drawings, if they should be required. It was Lord Elgin's wish that the whole of the drawings might be executed in the highest perfection of the art of engraving; and for this purpose a fund should be raised by subscription, exhibition, or otherwise, by aid of which these engravings might still be distributable, for the benefit of artists, at a rate of expense within the means of professional men.

"Great difficulty occurred in forming a plan for deriving the utmost advantage from the marbles and casts. Lord Elgin's first attempt was to have the statues and basi relievi restored; and to that view he went to Rome to consult and to employ Canova. The decision of that eminent artist was conclusive. On examining the specimens produced to him, and making himself acquainted with the whole collection, and particularly with what came from the Parthenon, by means of the persons who had been carrying on Lord Elgin's operations at Athens, and who had returned with him to Rome, Canova declared 'That however greatly it was to be lamented that these statues should have suffered so much from time and barbarism, yet it was undeniable that they never had been retouched; that they were the work of the ablest artists the world had ever seen, executed under the most enlightened patron of the arts, and at a period when genius enjoyed the most liberal encouragement, and had attained the highest degree of perfection; and that they had been found worthy of forming the decoration of the most admired edifice ever erected in Greece. That he should have had the greatest delight, and derived the greatest benefit from the opportunity Lord Elgin offered him of having in his possession and contemplating these inestimable marbles. But (his expression was) it would be sacrilege in him or any man to presume to touch them with his chisel.' Since their arrival in this country they have been laid open to the inspection of the public; and the opinions and impressions not only of artists, but of all men of taste in general, have thus been formed and collected.

"From these the judgment pronounced by Canova has been universally sanctioned; and all idea of restoring the marbles deprecated. Among the most distinguished painters and sculptors who have assiduously attended the Museum, and evinced the most enthusiastic admiration of the perfection to which these marbles now prove to them that Phidias had brought the art of sculpture, and which had hitherto only been known through the medium of ancient authors. They have attentively examined them, and they have ascertained that they were executed with the most scrupulous anatomical truth, not only in the human figure, but in the various animals to be found in this collection. They have been struck with the wonderful accuracy, and at the same time the great absence of minute detail, and with the life and expression so distinctly portrayed in every variety and attitude and action. Those more advanced in years have lamented greatly at not having had the advantage of studying these models; and many who have had the opportunity of forming a comparison (among these are the most eminent sculptors and painters in this metropolis) have publicly and unequivocally declared, that in the view of professional men this collection is far more valuable than any other collection in existence.

"With such advantages as the possession of these unrivalled works of art afford, and with an enlightened and encouraging protection bestowed on genius and the arts, it may not be too sanguine to indulge a hope that, prodigal as nature is in the perfections of the human figure in this country, animating as are the instances of patriotism, heroic actions, and private virtues deserving commemoration, sculpture may soon be raised in England to rival those, the ablest productions of the best times of Greece. The reader is referred to the synopsis of the British Museum, and to the Chevalier Visconti's Memoirs before quoted, for complete and authentic catalogues of these marbles; but the following brief abstract is necessary to give an idea of what they consist, to readers who may reside at a distance from the metropolis, or have not these works at hand.

"In that part of the collection which came from the eastern pediment of the Parthenon are several statues and fragments, consisting of two horses' heads in one block and the head of one of the horses of Night, a statue of Hercules or Theseus, a group of two female figures, a female figure in quick motion supposed to be the Iris, and a group of two goddesses, one represented sitting, and the other half reclining on a rock. Among the statues and fragments from the western pediment are part of the chest and shoulders of the colossal statue supposed to be Neptune, a fragment of the colossal figure of Minerva, a fragment of a head supposed to belong to the preceding, a fragment of a statue of Victory, and a statue of a river god called Ilissus, and several fragments of statues from the pediments, the names or places of which are not positively ascertained, among which is one supposed to have been Latona, holding Apollo and Diana in her arms; another of the neck and arms of a figure rising out of the sea, called Hyperion or the rising Sun; and a torso of a male figure with drapery thrown over one shoulder. The metopes represent the battles between the Centaurs and Lapithæ at the nuptials of Pirithous. Each metope contains two figures, grouped in various attitudes, sometimes Lapithæ, sometimes the Centaurs victorious. The figure of one of the Lapithæ, who is lying dead and trampled on by a Centaur, is one of the finest productions of the art, as well as the group adjoining it of Hippodamia, the bride carried off by the Centaur Eurytion; the furious style of galloping in order to secure his prize and his shrinking from the spear that has been hurled after him, are expressed with prodigious animation. They are all in such high relief as to seem groups of statues; and they are in general finished with as much attention at the back as front.

They were originally continued round the entablature of the Parthenon, and formed ninety-two groups. The frieze which was carried along the outer walls of the cell offered a continuation of sculptures in low relief and one of the most exquisite beauty. It represented the whole of the solemn procession to the temple of Minerva during the Panathenaic festival; many of the figures are on horseback and others are about to mount, some are in chariots, and others on foot, oxen and other victims are led to sacrifice; the nymphs called Canephoræ, Skiaphoræ, &c. are carrying the sacred offering in baskets and vases; there are priests, magistrates, warriors, deities, &c., forming altogether a series of most interesting figures in great variety of costume, armor and attitude.

From the Opisthodomus of the Parthenon, Lord Elgin also procured some valuable inscriptions, written in the manner called Boustrophedon or columnar. The subjects of these monuments are public decrees of the people, accounts of the riches contained in the treasury, and delivered by the administrators to their successors in office; enumerations of the statues, the silver, gold, and precious stones deposited in the temple, estimates for public works, &c.

CINCINNATI.

Messrs. Kopp and Lowegren have been concerting in this place. A writer in the *Daily Enquirer* speaks very highly of them. He says:—" M. Kopp is a master of his instrument, the violin. He surmounts its difficulties with the greatest ease; his execution is clear and precise; he draws a beautiful bow, producing a firm, pure, swelling and powerful tone. Mr. Lowegren's operation as a pianist, is that of a quiet, delicate, poetically contemplative genius."

Musical News from Everywhere.

NEW YORK.

On Friday March 7th, of last week we were invited to hear the cantata of *Daniel* in *The Captivity and Restoration* annexed to the *Shawm*, a Church Music book already popular in this country. The performance took place at the Mercer street Church, at 7 o'clock in the evening and was attended by a large number of the congregation, amateurs of music and artists. The work had been brought out in such a manner as to awaken the attention of the public; the choir was large, consisting of ladies and gentlemen of well known musical talent particularly drilled for the occasion. The popular vocalist of this city, Miss Brainard, always ready to give her aid when called to promote the interest of music, had volunteered her valuable talent, and was the star of the evening. Mr Root was both conductor, and one of the most successful singers performing with his brother and sister and Mrs Root, who rank among the Amphions of this community. We regret not to be able to give the names of the other gentlemen entrusted with the solo duets and other concerted music, who were most efficient in giving their respective parts, and contributed much to the success of the cantata. Dr Clare W. Beames presided at the organ. The performance was effective and interesting, and indeed, one of the best we have had during the winter.

In a work of such a character as this, the choruses are the prominent feature, and its success depends a good deal on the manner in which these are carried out. Moreover the value of the work itself lies also in the intrinsic workmanship of the choruses; although condensed in their development, they are lengthy enough for the work; they possess a quality which lies within the apprehension of a majority of the public; they are melodious and pleasing. The authors have judiciously and purposely we believe, kept from the usual elaborate forms of the oratorio; had they acted otherwise their work would probably have been less appreciated by those to whom it is especially addressed and would have been produced more seldom and with greater difficulty. They may not be the highly praised for their discrimination. In keeping strictly to melody and appealing to the musical feeling of congregations they behaved like skillful and experienced captains, who knew well in what direction they had to steer in order to avoid shipwreck. On the other hand, it is but just to say that the choruses of their cantata are not devoid of scientific forms, as may be seen in *The Lord Our God is our trust*, in which we see a subject in fugue with a proper answer and development. The triumphant chorus of the Persians is pointed and effective. The chorus in Mourning *Once more the royal* is grand and impressive and the finale *Freedom again is bringing* is excellent, and one of the best achievements of the authors. There is much tact also in the arrangement of these last choruses; they are of an opposite character and their juxta-position cannot but produce a most satisfactory result. Some others are striking for their melodious effect, such as *Now go to thy Hebrew!* [illegible] and *Come my gracious King to thee*. The concerted chorus with the Queen (Miss Brainard) the audience seemed well to appreciate; it borrows all its effect from the tasteful mingling of the chorus with the solo part.

The performance of these choral compositions was not quite unexceptionable; they were all given without any difference of movement, or discrimination of character; as was the movement of the first such was that of the second, of the third, and so on, from first to last, which imparted to the performance a general air of monotony. This defect was especially felt in the chorus *In God is our trust*, which, on account of its peculiar character required great animation; had it been given twice as quickly it would have been good in the same proportion. The soli and concerted music, though they partook of a little the same monotony, were in general given with talent by the performers. Miss Brainard was remarkably good in the rendering of her solo *Judah's children ye have fought on*. She displayed the excellence of her high register in the solo with chorus accompaniment *How lovely is Zion!* There is also a graceful duet in the second part *Alas! a King thy stern decree* in which she and Mr Root would have obtained the loud applause of the audience, had they not been restrained by the respect due to the place. The solo of Daniel, *Hear the voice of my cry*, the duet between Daniel and the king given by Mr Root and another gentleman and the solo and chorus which close the second part were excellent performances only surpassed by the final choruses in which to our thinking both the authors and performers achieved a veritable triumph.

We were much pleased to hear this work which we have already brought to the notice of the public; the performance confirmed the opinion we expressed at that time of the cantata of *Daniel*. It is a tasteful work well arranged the interest of which increases from the beginning and which is endowed with remarkable artistic value. It must attract more and more the attention as well as deserve the favor and patronage of an enlightened public. E G

ALBANY, March 1 1854.

EDITOR MUSICAL WORLD & TIMES:—Your Schenectady correspondent of last week does, in his sweeping denunciation, great injustice to at least one gentleman in the profession in that city. He to whom I allude is Mr John B March, organist and director of music of St George's Church, and whose advertisement may be found in your valuable weekly. Mr March instead of "playing the organ with untaught hands, and without reference to books, betrays that combination of ease, [illegible] or any other quality which constitutes good organ playing" has for many years made music his chief study and for the last five years aided by what is considered hereabout, unequaled instruction which, in connection with a decided natural talent, industrious habits, good taste, and by no means a meagre supply of ever-available common sense, wholly exempt Mr M. from all the above mentioned charges found in [illegible] from Schenectady. I would recommend "X" to hear Mr March once more; perhaps it may change his opinion somewhat.

Your friend and constant reader F. A. Mason.

HUDSON.

Messrs. Blanchard and Sherwin's juvenile class gave a concert at the Presbyterian church, February 21—highly successful. The Hudson Musical Association, (W. J. [illegible] the conductor F. A. Blanchard pianist) gave their first concert on February 14—successful in every respect. The Association gives another concert in May.

SHELBURNE FALLS.

A Musical Convention, under the direction of Mr Wm J Sherwin, of Hudson N. Y. was held at Shelburne Falls, last week and closed with an excellent concert, well attended on Friday evening.

CHARLESTON.

The Philharmonic Society gave their third concert at Hibernian Hall on February 21. The solo performers were "An Amateur," Prof. N. R. Reeves, Signor Moretti, J Damrosky (leader of orchestra) and H. D. [illegible]

BOSTON.

Mr [illegible] gave his fifth Harp Soiree at the Chickering Rooms Masonic Temple, on March 18th. He was assisted by Miss Brainerd, Carl Gartner violinist, Messrs [illegible] and D Hofer pianist.—The fourteenth concert of the Germania Musical Society took place on the 14th inst. assisted by Caroline Lehmann, R. [illegible] and by the German Männerchor under the direction of Mr A. Kreissmann.—The Handel and Haydn Society have been producing Rossini's *Moses in Egypt* the success of which increased at every performance. They were assisted by the talented Germanians.

PHILADELPHIA.

A *Philadelphian* writes us very enthusiastically about the private soirees of Mr Thorbecke in that city. The programmes that he forwards us give indication of an artist of refined and cultivated taste; when we see such names as Spohr, Mozart, Quartettes, [illegible] on a programme, we always think highly of the artist. We wish Mr Thorbeck all success in his mission.

The "Young Musicians'" grand concert took place on the evening of March 16th, assisted by Mr Kaiser and Miss Louisa Young, Messrs Loeck, Kraus and Gerz. Selections from Mozart, Weber, Meyerbeer and Schubert were performed.—The Hutchinson family gave three farewell concerts on March 16th, 15th, 17th and 18th, and an extra concert on the 20th.

PORTLAND, Me.

Mr Crouch gave a concert on Wednesday, March 15th, at Lancaster Hall, assisted by the popular American tenor Mr Frazer.—Mr Frazer announces a series of three concerts to take place on every Tuesday commencing on the 7th inst. He will be assisted by Mr Frazer tenor, Professor Crouch, [illegible] Herrmann, Beck and others. The performances will be given at [illegible] Hall.—Mr Hector the American tenor with his musical company Mrs. [illegible] Little, soprano, Miss Ella J. Hand, and Mr E. Covert, buffo singer announced two concerts to take place in this city on the 13th and 15th current.

NEW ORLEANS.

Jullien's Grand ball, which was postponed on account of the [illegible] at the New Orleans Theater took place at Odd Fellow's Hall on the 9th inst. Jullien's farewell concert was given on the 6th inst.—Il Barbiere of Rossini, was produced with great success at the New Orleans Theater; Mad. Sontag sustained the character of Rosina.

MOBILE.

Jullien has announced three grand concerts in this city to commence on the 15th inst.

ST. LOUIS.

Ole Bull, gave a concert in this city on March 9th, at the Mercantile Library Hall.

BUFFALO.

Mrs [illegible] gave a grand musical entertainment on the 15th instant, at American Hall, on which occasion she was assisted by Mrs. Hart, Misses Scott, [illegible] and Pearce, and Messrs Rexford and Cross.

PROVIDENCE.

Mr Frazer gave a ballad entertainment on March 13th, at Westminster Hall. Professor Geo Kenny presided at the piano.

"OUT WEST."

A [illegible] "Bullseye" [illegible] a Yankee singing master who has been trying to play musical tricks upon the Westerners but was soon exposed and disgraced. His principal card seemed to be to abuse Mr Bradbury who, he stated, had to beg scholars in New York, and to pass beyond their [illegible] in order to secure a [illegible] while he professed to have done more for the cause of music in this city and generally than Mr Lowell Mason; showing a gold headed cane proffered him by the New Yorkers in token of their [illegible] having instructed here 4,000 pupils! "Bullseye" ought to be [illegible] on such impostors generally.

SWANTON.

Mr Gordon Dodge and his "bards" have been making this place melodious, so a correspondent writes us.

NANTUCKET, Mass.

The [illegible] gave a concert here on Wednesday, 8th and

MUNICH.

The [illegible], a new opera in five acts, by J. Benedict, the conductor of Jenny Lind concerts in America, has been just produced in this city with the most brilliant success. The King and all the royal family were present at the first representation, during which the composer was twice called to receive the applause of the public. The composer himself was the leader of the orchestra. The principal parts were sustained by Mesdames Diez and [illegible] and Messrs Haertinger and Kindermann.

ST PETERSBURG.

Madame Medori and Madame Lagrange have entered upon competition at the amusement of the public [illegible] the dramatic the other [illegible] Madame Medori does not disdain to touch sometimes the comic drama. She performed the *Maritana* by [illegible] to [illegible] the public. Before the end of the season she will give Macbeth, by Verdi and I Martiri by Donizetti, for the benefit of Tamburini, and *Anna Bolena* for her own.

MADRID.

Robert the Devil has been produced with the greatest success. The character of *Alice* was enacted by Signora [illegible], and the other roles by Signori Malvezzi and [illegible]

VIENNA.

Midsummer Night's Dream, an opera by A. Thomas, was produced at the Imperial Theater and met with great success. The pieces most applauded were the [illegible] of Elizabeth and Shakespeare's romance. [illegible] was full of poetry and he was well seconded by Mademoiselle Wildauer as Elizabeth, and by [illegible] as Falstaff.

MILAN.

Don Sebastian, by Donizetti, has been performed in this city at Carcano Theater and has met with a success which surpassed all anticipations. The performers were Mesdames [illegible] and [illegible], and Signori [illegible] and [illegible]. At Scala Theater *Rigoletto* still enjoys the public favor, as interpreted by Madames [illegible] and [illegible], and Signori [illegible] and [illegible].

BERLIN, Jan. 12.

In default of dramatic novelties the management resorts to the French stage. *Haydée*, by Auber [illegible], and *Midsummer Night's Dream*, by A. Thomas, are in preparation at Frederic-Wilhelmstadt Theater. Besides, the *Jean de Paris* by Boieldieu, which for these several years have not been given, it has returned is about to be reproduced.

SPECIAL NOTICES.

To Female Colleges.

[illegible]

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[illegible]

The Advertiser

[illegible]

The Advertiser

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WILLIAM H. DAY
[illegible]
LEOPOLD [illegible]
THEODORE EISFELD
ALFRED BOUCHER,
JULLIEN
RICHARD STORRS WILLIS
[illegible] MARETZEK

In their report, the Jury say

"Undoubtedly and [illegible] we [illegible] every instrument [illegible] thoroughly and [illegible]."

In order to determine, as accurately as possible, the merits of each Instrument, [illegible] adopted a [illegible] each to particular [illegible] as quality of tone, equality of tone, [illegible] Action, &c., &c.

The [illegible] were tried thoroughly [illegible] [illegible] the tenacity and durability of the [illegible] parts of whatever [illegible] considered, &c., &c.

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ACTION,
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